# All-India Oriental Conference

## TWENTY-NINTH SESSION
## POONA

# SUMMARIES OF PAPERS

Edited by

G. B. Palsule
S. D. Laddu
P. D. Navathe

Bhandarkar Oriental Research Institute, Poona

DIAMOND JUBILEE
1917–1977

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# PREFACE

We have pleasure in placing in the hands of the learned members of the 29th Session of the All-India Oriental Conference (Poona, June 1978) this volume containing the Summaries of Papers offered for discussion of the Conference.

We have tried our best to include in it almost all the Summaries presented by the members. Limitation of time and paper, however, did not allow the printing of some which were received very late. Some of the members had submitted summaries of papers more than one : and the same considerations weighed upon us in printing only one of these coming from the same scholar, in the selection of which we had to use our discretion. All these, late as well as extra Summaries, are however, referred to in their titles and registered in the "Supplement." It also became our duty at times to cut down a number of rather longish Summaries to make due room for others.

We acknowledge with pleasure the very efficient assistance we received in this onerous task, among others, from Dr. V. N. Jha (C. A. S. S.) in the work of editing and Shri V. L. Manjul (Librarian, B. O. R. I.) in seeing the volume through the press. Thanks are also due to Shri S. A. Thite and the Bhandarkar Institute Press.

Poona, — EDITORS

20th May, 1978

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### THE ĀṄGIRASAKALPA

**Dr. K. C. Acharya**
Utkal University, Bhubaneswar–4

The *Āṅgirasakalpa* ( once believed to have been lost ), which is reckoned as one among the five well-known Kalpas ( ceremonial treatises ) attached to the *Atharva-Veda*, is an unpublished work. Its text in the available manuscripts shows variations to a degree which makes the critical edition of the work a desideratum. The available manuscripts agree in propagating the known ten Karmans ( rituals ) of the Atharvans ( *daśa karmāṇy atharvaṇām* ). These include rituals promoting prosperity on the one hand and warding off evil forces on the other. *Āṅgirasakalpa* which is so called for being connected with the celebrated sage Aṅgiras is said to be handed down to the sage Pippalāda by way of lessons received directly by the latter from the former. It, therefore, stands to reason that the Paippalāda School of the *Atharvaveda* which once formed the nucleus of this Veda is the one and the sole propagator of the *Āṅgirasakalpa.* Various charms and amulets ( *mantras* and *yantras* ) which are prescribed herein for different rituals intended to cater to the needs of a king as well as of an individual, though ātharvaṇic in character, reveal influence of Tantra of the later age in ancient India. Its style is not only marked by that of Purāṇa literature but also the divinities such as Śiva, Brahmā, Kṛṣṇa, Durgā, Bhadrakālī, Lakṣmī and Sarasvatī of the later period are worshipped here. To retaliate the imprecations against an individual as prescribed in the *Āṅgirasakalpa* there is also provision of parallel rituals which go by the name of *Pratyaṅgirasakalpa* which is also tought in the above work itself and forms a part thereof.

V–2

# THE ṚGVEDA — A REVELATION OR A HUMAN COMPOSITION

**Rabindranath Adhikari**
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Indians, traditionally deem the *Ṛgveda* to be revelations in the minds of the master-minds or Ṛṣis and not any human composition. But the *Ṛgveda* betrays many evidences that go to prove that it is a human poetic creation, throbbing with all the traits of human literature. They are only for an unbiased scholar to find out and systematically produce before the public·

The writer of this article has taken great pains to place before the scholars some conclusive arguments to prove that the Ṛgvedic hymns were composed, and not spontaneously revealed. The contention of the writer is of course, substantiated by apt illustrations from the *Ṛgveda*. The author's is a modest attempt to show that the Ṛgvedic hymns are but cosncious literary creations of the ancient Indians. Arguments discussed in the article can be summed up as follows :

( *a* ) The *Ṛgveda* is a remnant, perhaps the finest specimen, of a long tradition of literary pursuit. The huge mass of inferior type of literary aspirations are now lost to us giving place to the superb poetic creations of the *Ṛgveda*. Goethe aptly observes : " Literature is a fragment of a fragment; of all that ever happened, or has been said, but a fraction has been written, and of this but little is extant. " Just as grammarians anterior to Pāṇini are completely forgotten and Pāṇini only outlives to-day, the *Ṛgveda* also subsists to-day as the finest specimen of a colourful history of literary creation.

( *b* ) Some hymns like सजनीय सूक्त or हिरण्यगर्भ-सूक्त etc. contain the same to refrain, e. g. स जनास इन्द्रः or कस्मै देवाय हविषा विधेम etc. It testifies their application as chorus or labour songs by a large crowd. Those hymns were, probably, composed by the bards of the age for this type of practical purposes.

( *c* ) Hymns like I.38.14, I.51.15 etc. make clear mention of hymns being composed by the Ṛṣis. Moreover, *Svādhyāya* or regular recitations of the Vedic hymns was then essential for the Brahmins. But is not the recitation of Vedic hymns meaningless without the hymns being composed and written ?

(*d*) Figures like उपमा, रूपक, अतिशयोक्ति etc. abound in the hymns of the *Ṛgveda.* Figures are but an art of sophisticated expression and are necessary only when thoughts are translated into beautiful expression. So, it is probable that the hymns of the *Ṛgveda* were composed and not revealed.

V–3

## SOCIO-EROTIC ELEMENTS IN THE YAMA-YAMĪ SŪKTA (X. 10) OF THE ṚGVEDA

**Dhirendra Nath Banerjee**

B. N. College, P. O. Itachuna, Hooghly (W. B.)

*Ṛgveda,* 'the oldest literary monument of Indo-European languages' and 'the most ancient record of the religious thoughts of mankind', is fundamentally a homogenous collection of religious hymns composed by poets called Ṛṣis and their sons and disciples of different families and handed down by oral transmission from generation to generation for many centuries and at last compiled and set together in a well-organised method. In spite of its religious tone and motif, we come across a tradition of non-religious literature as represented by the saṁvāda-sūktas or dialogue hymns (and some other hymns also) of different size and character.

The Yama-Yamī sūkta or the conversation between Yama and Yamī, the twin brother and sister, is one of such hymns. In this poem the youthful maiden Yamī expresses her passionate love for her twin brother Yama and tries to seduce him to incest, but Yama rejects her calmly and defends himself by the universal code of ethics set up by gods and the law of morality current in the human society. Though erotic in character it is appreciated by modern scholars as 'a splendid work of art' for its frankness of expression, intensity of feeling and logical acumen of speech. It reveals to us a very complex erotic passion and forms an unknown chapter of ancient anthropology. This erotic phenomenon has been given a new interpretation by a group of modern psychologists headed by S. Freud and C. J. Jung.

V–4

## PRAJĀPATI IN THE BRĀHMAṆAS

**Prof. Santi Banerjee**

Jogmaya Devi College, Calcutta-26

This paper is an attempt to give an idea of the place, position and character of Prajāpati as he appears in the whole Brāhmaṇa literature.

Prajāpati is certainly the most important deity in the Brāhmaṇas. Like the general Vedic gods he is not connected with any particular happening in Nature or invested with any particular function. He owes his origin probably due to the cosmological enquiries of man, his desire to grasp the nature of the divine power operating in the creation of the whole universe. As a god his appearance is somewhat later. The germ of his conception is found in a hymn in the *Ṛgveda* ( X. 121 ) where the last verse identifies Prajāpati with Hiraṇyagarbha who is said to have arisen in the beginning as the one lord of all beings, who gives life and strength and whose ordinances even the gods obey. This supreme God reappears later as Prajāpati in the *Atharvaveda-Saṁhitā*, the *Vājasaneyi-Saṁhitā* and also frequently in the Brāhmaṇas.

In the Brāhmaṇas, Prajāpati appears as the supreme creator and governor of all things. On the one hand he is conceived as the Father of the gods and has been made an important divine figure through several identifications and epithets. On the other in him we notice an infinite nature also which is beyond our grasp. The Brāhmaṇa itself declares that Prajāpati is both declared and undeclared, limited and unlimited ( *Śat. Br.* XIV. 1.2.18 ). These two-fold characteristics of Prajāpati in the Brāhmaṇas later on developed in two ways : on the one hand it gave rise to Dakṣaprajāpati or Prajāpati Brahmā as the personal creator in later mythology; on the other hand the infinite nature of Prajāpati attained its final development as the ultimate Reality in later Philosophy.

V–5

## RĀJASŪYA AND JĀNARĀJYA

**Dr. V. S. Bhandari**
Kolhapur

In the Rājasūya sacrifice, as a part of the Abhiṣeka ceremony of the king, a mantra *Imaṁ devāḥ* from the *Vājasaneyi-Saṁhitā* ( IX. 40 & X. 18 ) is recited, which contains the word 'Jānarājya.' It has been interpreted by scholars as Lordship and 'National rule'. Mahīdhara, the commentator on *VS*, has explained it as जनानामिदं जानं, जानञ्च तद्राज्यं च जानराज्यम्. On the basis of that we can say that 'Jānarājya' stood for 'People's rule' or 'Government by the people and for the people.' The seeds of the democratic form of Government of the later times were sown in this 'Jānarājya' during the Vedic times. But as the word 'Jānarājya' occurs in connection with the Abhiṣeka ceremony of a king, as a part of 'Rājasūya', it is possible that like the present British system of govt. 'Jānarājya' was a democratic form of govt. under a constitu-

tional monarch, where people had a voice and they actively participated in the administration of the country.

V-6

## अथर्ववेदीय सैन्य प्रणाली एवं तमसास्त्र

**डॉ. कान्ति किशोर भरतिया**

संस्कृत विभाग, डी. ए. वी. कॉलेज, कानपुर ४

अथर्ववेद में ज्ञान-विज्ञान के अनेक सत्य सिद्धान्तों का समावेश करने के साथ साथ वेदकालीन सैन्यव्यवस्था एवं युद्धप्रणाली पर यथेष्ट प्रकाश डाला गया है।

वेद में युद्ध का विधान आत्मरक्षार्थ एवं अप्रत्याशित रूप में शत्रु द्वारा आक्रमण करने पर ही है। अथर्ववेद काण्ड ३ सूक्त २ में तमसास्त्र नामक शास्त्रविशेष का विधान वर्णन हुआ है। इस के प्रयोग से दिन में भी रात्रि के समान अंधकार हो जाता था। यह इतना प्रभावक होता था कि शत्रु सेना मर्यादा रहित होकर क्षण भर में ही छिन्न भिन्न हो जाती थी। महाभारत में अभिमन्युवध के अनन्तर जब अर्जुन जयद्रथ का वध करने रण संग्राम में अवतरित हुए कृष्ण ने सम्भवतः इस ही तमसास्त्र का प्रयोग कर उनको रात्रि की प्रतीति करा दी एवं पुनः सूर्यदर्शन करवा दिये। इस अस्त्र का प्रयोग करने वाले सैनिक तमसा कहलाते थे। अथर्ववेद काण्ड ११, सूक्त ९ में तमसा के अतिरिक्त धीर (धैर्यशाली), अधीर (विशेष रूपसे बढने वालें); वधिर (अत्यन्त तीव्र गतिसे वध करने में कुशल), तपरा (छेदन भेदन में कुशल) एवं वस्ताभिवासिन (छेदक अस्त्र प्रयोग करने में कुशल) अन्य प्रकार के सैनिक बताये हैं। अथर्ववेद के अतिरिक्त ऋग्वेद में भी विशाल सेना का वर्णन है। ऋग्वेद मण्डल ४, सूक्त ६३ में राजा या प्रधान सेनापति को शत्रुपक्ष की ५० सहस्र सेना को एक साथ विनष्ट करने का आदेश दिया गया है।

सुरक्षा की दृष्टि से राष्ट्र में एक स्थान पर ५० सहस्र तक सैनिक एकत्रित हो सकते थे और समस्त राष्ट्र में अनेक स्थानों पर मिलकर ऋग्वेद मण्डल २, सूक्त १ के अनुसार यह संख्या दस लाख तक हो सकती थी।

V–7

## 'MOTHER' IN THE ṚGVEDA

**Dr. G. K. Bhat**

B. O. R. I., Poona 4

1. No hymns or verses are directly addressed to 'mother' as such. However, the concept and the world of thoughts and emotions connected with 'mother' must be as old as humanity.

2. Prominent among these thoughts is of mother as the 'creator of new life.' The *RV* poets use biological approach to describe natural phenomena. Heaven and earth are the parents and rain-water the foetus resting in the womb of the clouds; the child is born with a cry ( thunder ), rain-clouds are the milk-filled breasts, and the multiple forms of mother-earth are plants and crops. The description of rain assumes variations when the 'father' is sometimes said to be unproductive ( rain not falling ), but the 'mother' ( earth ) is supposed to be always ready to receive the juice of life.

The birth of Agni, Soma or Sun is similarly described. The *Garbhasrāviṇī Upaniṣad* ( *RV* V. 78. 5–9 ) is a straight prayer for the long life and health of the mother and the child. Once, all the creatures are said to follow the double path ( *dvē sruti* ) between mother and father, between heaven and earth ( X. 88. 15 ).

3. Gods also are born. Their mother is Aditi who is supposed to be all that is born, the very concept of birth ( I. 89. 10 and etc. ).

4. Agni has three forms, terrestrial, aerial and celestial. The two *araṇīs* which produce fire are Agni's parents; the ten fingers of the hands ( used in churning process ) are young mothers or sisters of Agni. The birth of Agni, his bathing and anointing, giving him different names, the lying down of Agni on the lap of his mother ( *araṇī* or *Vedi* ) are all described with human feelings. Agni is the child of 'many mothers' ( wood-sticks or water-particles in the clouds ). He longs for his wood-mothers and occasionally runs away to them; but he is also near the Vedi ( in the *samidhs* ). The aerial fire knows the secret, fragrant breasts ( rain-clouds ) of the mother and raises his tongues ( flames ) to lick them.

5. In Indra's case the parent-child relations are different. Indra did not want to be born in the normal way from the womb of his mother. He killed his father Vyaṁsa ( IV. 18. 12 ). But Aditi was proud of this mighty and naughty son ( IV. 18. 4; VII. 98. 3; III. 48. 3 ).

6. Soma is spoken as the child of many mothers : Uṣas, sprinkling waters, woods, heaven and earth or clouds. The flowing Soma juice is like a child crawling to the mother or a calf meeting the cow.

7. The contexts of birth, sustenance, care and protection bring on the imagery of 'mother'. Vāk or hymns, Uṣāsā-naktā, Dyāvāpṛthivī are spoken of as 'holy mothers of sacrifice' ( V. 47. 1; IX. 19. 4; IX. 33. 5; IX. 102. 7; I. 142. 7; V. 5. 6 etc. ). Rivers are naturally mothers ( I. 158. 5; X. 35. 2; V. 41. 15 ). One may recall the river-crossing of Viśvāmitra ( *RV*. III. 33 ) in this connection.

8. In poetic colours Uṣas is described as a young bride decked and adorned by the mother (I. 123. 11). Savitṛ is supposed to have inherited the largest share of the wealth from the mother (II. 38. 5) Uṣas is said to have woven a garment of light for the Sun (V. 47. 6). The imagery of cow and calf, that of heaven and earth as parents, recur continuously in the Ṛgvedic poetry.

Earth is the natural mother of all creatures that are born; and the lap of mother-earth is the final happy resting place for them (*RV*. X. 18).

## V-8

## GODS AND DEMONS IN THE VEDAS

**Dr. Sukumari Bhattacharji**
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This paper argues that the concept of gods and demons in the later Vedic literature is a product of the projection of the victorious Aryans themselves as gods and, consequently, that of the indigenous inhabitants of this country as demons. This position is confirmed by (*a*) frequent statements in this literature to the effect that both gods and demons were children of the same parents i. e. both have human origin, hence the concept of gods is euhemeristic in nature, while that of the demons is an apotheosis of their enemies. This is again confirmed by (*b*) oblique references to the demons as elder brothers of the gods, and (*c*) in other mythologies, too, the same thing has happened when an invading group conquered a people, occupied and settled in their land; the latter, because they are defeated, are relegated to an inferior position which, in mythological language, is demons. The victors project their own image into that of gods and that of the adversaries into that of demons, because at this later stage the historic battle for existence and subsistence becomes transformed into a spiritual struggle of good and evil. Now the major issue gradually assumes a different kind of significance where a symbolic and moral struggle between good and evil is vitally necessary because it serves as a justification of the accepted form of religion, which in the Indian context is sacrifice. Now the mythological pattern is : gods and demons fight; demons defeat gods; the latter flee to Prajāpati who instructs them about some sacrificial rite ; through this rite gods prevail against demons.

One notices that the symbolism still bears some correspondence to historical facts for, Aryans did find it extremely difficult to defeat their enemies, the pre-Aryans, . . .

The change from history to myth is a reflection of the changed material conditions when instead of military victory won through physical prowess, the Aryans who were now an agricultural people and needed timely rainfall – something beyond their immediate physical control and seeming to call for divine intervention – sought to obtain it through sacrifices. The victorious heroes of the earlier period who obtained a foothold for them in this country were now metamorphosed into gods who would oblige them by ensuring supernatural aid to procure prosperity. Their erstwhile enemies, the defeated non-Aryans thus became demons who sought to obstruct Aryan prosperity playing the same role although on a spiritual plane.

V-9

## A STUDY OF SOME PARIBHĀṢĀS IN THE ṚGVEDA-PRĀTIŚĀKHYA

**Dr. Bhabani Prasad Bhattacharya**
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In the first chapter (paṭala) of *Ṛgveda-Prātisākhya* a number of paribhāṣās or rules of interpretation are found. *Utsarga*, in grammatical literature, means 'a general rule' as opposed to *apavāda* 'a special rule.' The word *Nyāya* is used in the sense of '*utsarga*' in *ṚP*. *Prasaṅga* is a still earlier term for *utsarga* which we find in *ĀŚS* I. 1. 22. According to *ṚP*, I. 53 an exception is to be taken with reference to its corresponding particular general rule, while the following rule lays down that an irregular formation refers not only to one particular general rule but often to several general rules. In the next rule it has been stated that in a statement as to the places of articulation and the contraction of vowels, a short vowel implies both short and long vowels. In this Prātiśākhya the letter to be changed is put in the nominative and the resulting letter in the accusative, and the change takes place according to proximity ( *ānantarya* ). All the above interpretative rules deserve a careful comparative study from the standpoint of other Prātiśākhyas and the Pāṇinian system of Sanskrit grammar. In the present monograph a modest attempt has been made to deal with some important aspects of the paribhāṣās.

V-10

## FRESH LIGHT ON SOME ṚGVEDIC SIMILES

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Vedic poems are neither the prayers of contemporary people nor the depiction of natural phenomenon but these are suffused with love of life and

energy for action. If great poetry is the combination of what has been called " the emphasis of sound and emphasis of sense " if it unites imagery and melody, then there is no greater poetry than we find in the finest of the Vedic verses.

Vedic seer-poets took simile from their life. Many scholars believe that the Vedic similes are fantastic. It is not actually correct.

The beauty of woman was one of the basic points of creating simile. Regarding Uṣas' beauty, the seer-poet says: *Kalyāṇyaḥ smayamānāso*...

Further instances may be taken from the first Maṇḍala of the *Ṛgveda.*

( 1 ) In the last mantra of the first hymn we find ' *Sa naḥ piteva sūnave*'. Yāska in his *Nirukta* says : *pitā pātā vā* ( 4.21 ). The word *sūnu* denotes son. Tendency to make the fire god their kith and kin is available here.

( 2 ) In the tenth hymn the following simile is available : " *Gāyanti tvā gāyatriṇo arcanty arkam arkiṇaḥ brahmāṇas tvā śatakrata ud vaṁśam iva yemire* ". Here Sāyaṇa takes the real meaning of the simile.

Fine comprehension of natural beauty and deep feeling of life through application of simile appeal to us.

## V-11

## SĀMAGĀNA: A BLENDING OF TWO TYPES OF MUSIC

**Dr. Smt. Usha Bhise**
University of Bombay, Bombay

The music of *Sāmaveda* is a finished product arrived at after fusing together two different types of music. The following evidence is available in support of this statement :

1 ) The *Nāradīya Śikṣā* which deals with the recitation of the *SV* refers to the correspondence between the notes of *veṇu* and *vīṇā*, implying that there was a set of musicians using *veṇu* as their accompaniment and another set using *vīṇā* as their accompaniment.

2 ) The seven notes of the musical scale are referred to under two different terminologies,

3 ) A particular musical scale, the *gāndhāragrāma*, is said to belong to heaven only, thus expressing the awareness of a superior type of music belonging to some unfamiliar region.

4 ) Some Brāhmaṇic legends seeking to explain the word *sāma* split it up as *sā* and *ama* where *sā* stands for the female and *ama* for the male principle. *Sā* is desirous of having union with *ama*, to which *ama* does not agree because *sā* is not of the same calibre as himself. After several attempts of *sā* at improving herself, *ama* accepts her.

These pieces of evidence go to prove that *sāma* is a blending of two types of music, one of them being sophisticated, the other being popular.

V–12

## THE KĀṆḌARṢIS AND THE ĀRṢEYAPĀṬHA

**Sebastian J. Carri**

C. A. S. S., Poona

The Ṛṣi is described according to *mantrāṇām ṛṣir draṣṭā* and *yasya vākyaṁ sa ṛṣiḥ*. The Kāṇḍarṣi, therefore, would seem to be the Ṛṣi of the Kāṇḍas of the *Taittirīya Yajurveda*. The Kāṇḍarṣis are Prajāpati, Agni, Soma, Viśvedevāḥ and Svayaṁbhū. Soma, Viśvedevāḥ and Svayaṁbhū, however, are not the Ṛṣis of any of the hymns of the *RV*. Besides, some of the verses as occurring in *RV*. and *TS*. have different Ṛṣis. Hence it appears that the word, Ṛṣi, is not used in the same way in the context of the Sūktas and the Kāṇḍas.

Besides, the *Baudhāyana-Gṛhya-Sūtra* shows that the Kāṇḍarṣis are considered as the equivalents of the Devatās in the ritual of the student. Even by Ṛgvedic standards they have the common characteristic of being Devatās. The Kāṇḍarṣi, therefore, is equivalent to the Kāṇḍadevatā. This hypothesis is confirmed by Haradatta's remark in his commentary on *Āpastaṁbīya Gṛhya Sūtra*, III. 8, namely, ...*ṛṣir yaḥ prajñāyate kāṇḍānukramaṇyāṁ kāṇḍarṣitvena sa tatra devatā*.. It is worth noting that the *Kāṇḍānukrama* is a student's manual and that the regrouping of the Kāṇḍas therein is for both ritualistic and scholastic purposes.

Hence, the term Ṛṣi is used equivocally to mean *Draṣṭā* and *Devatā* in the context of the *RV*. and the *YV*. respectively.

Further, the term *Ārṣeyapāṭha* is not to be opposed to the term *Sārasvatapāṭha*, since the former shows no more than a regrouped list of the

Kāṇḍas according to the Devatās, whereas the latter is the name of a recension. However, one may look for a more 'pure' and ancient text of the Taittirīya recension under another name like *Carakapāṭha.*

V-13

## ĀŚVALĀYANA AND THE AITAREYA-BRĀHMAṆA

**Dr. Samiran Ch. Chakrabarti**

Rabindrabharati University, Calcutta

The *Aitareya-Brāhmaṇa* is generally regarded as the source of the *Āśvalāyana-Sṛautasūtra.* One *Āśvalāyana Brāhmaṇa* is known to have existed, but it is believed to be identical with the *Aitareya Brāhmaṇa.* The identification is, however, doubtful for the following reasons :

( 1 ) The Aśvalāyana school of the *Ṛgveda* is mentioned as different from the Aitareya by Medhātithi on *Manu.* 2.6.

( ii ) The author of the *Āśvalāyana-Śrautasūtra* refers to the Aitareyins as a school from which he differs. Generally one's own school is not mentioned in this way ;
see *ĀŚS* 1.3.12; 3.6.3; 10.1.13.

(iii) The *Aitareya-Brāhmaṇa* does not deal with the ritual procedure of an Iṣṭi and animal sacrifice as independent of the Somayāga. It is not clear from where the author of the *Āśvalāyana-Śrautasūtra* borrowed the procedure. Some other rituals are also described by Āśvalāyana, but omitted by the *Aitareya-Brāhmaṇa.*

( iv ) There are many instances where the *Aitareya-Brāhmaṇa* prescribes mantras by means of *pratīkas,* whereas Āśvalāyana gives those mantras in full, indicating that those mantras were not found in the particular recension of the Mantra and the Brāhmaṇa followed by Āśvalāyana. It may be noted that these verses are not found in the available Śākala text of the *Ṛgveda* either.

It appears therefore that the Āśvalāyanas followed a Brāhmaṇa not identical with the Aitareya. The Bahvṛca Brāhmaṇa, which is known only through some citations, might be the source of Āśvalāyana. The existence of the Āśvalāyana Saṁhitā of the *Ṛgveda* enhances the probability that the Āśvalāyanas had a Brāhmaṇa of their own. The manuscripts of this text which are still existing should be carefully examined for ascertaining the nature of its contents, its claim of being the source of the *Āśvalāyana-Śrautasūtra,* and its relation, if any, with the Bahvṛca Brāhmaṇa.

V-14

## IS MAHĀNĀMNĪ A KHILA TO THE ŚĀKALA RECENSION ?

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The Mahānāmnī hymn does not occur in the Śākala text of the *Ṛgveda*; it occurs in the *Aitareya-Āraṇyaka*, Book IV. This hymn is employed in the Ṛgvedic ritual. It has been included in the Khilas by Scheftelowitz and Kashikar, and the inclusion seems justified.

G. Y. Joshi has, however, disputed the Khila character of this hymn in his "Is Mahānāmnī a Khila?" *Summaries of Papers*, AIOC, XXV, Calcutta, 1969, 13-14. Joshi holds that the Mahānāmnī hymn is not Khila proper, in the sense that it has not got its origin in any Śākhā other than Śākala.. Though it is not included in the Saṁhitā, it finds place in *AĀ*. The *Aitareya Āraṇyaka*, however, cannot be the origin of the Mahānāmnī, because it was known to the *Aitareya-Brāhmaṇa*, which must be an earlier text.

The *Āśvalāyana Saṁhitā* of the *Ṛgveda* has not yet been published; but its manuscripts existing in the Rajasthan Oriental Research Institute have been described by A. D. Singh in the *Summaries of Papers*, AIOC, XXV (pp. 24-25) and XXVI (pp. 380-381). From his account of the Mss. we find that the Mahānāmnī formed the concluding part of the *Āśvalāyana* and the *Śāṅkhāyana* recensions of the *Ṛgveda*.

Since the Āśvalāyana school is closely related to the scool of Śākala, it is expected that the Mahānāmnī, which was a part of the Āśvalāyana recension, was later borrowed by the Śākalas and employed in ritual. The fourth book of the *Aitraeya-Āraṇyaka* is traditionally ascribed to Āśvalāyana, the author of the *Śrautasūtra*.

It is concluded therefore that the Mahānāmnī hymn has rightly been regarded as a Khila to the Śākala text of the *Ṛgveda* and that Joshi's observation that it has not got its origin in any Śākhā other than Śākala is not tenable.

V—15

## A-JĀMITĀ AND SPEECH-COUPLING

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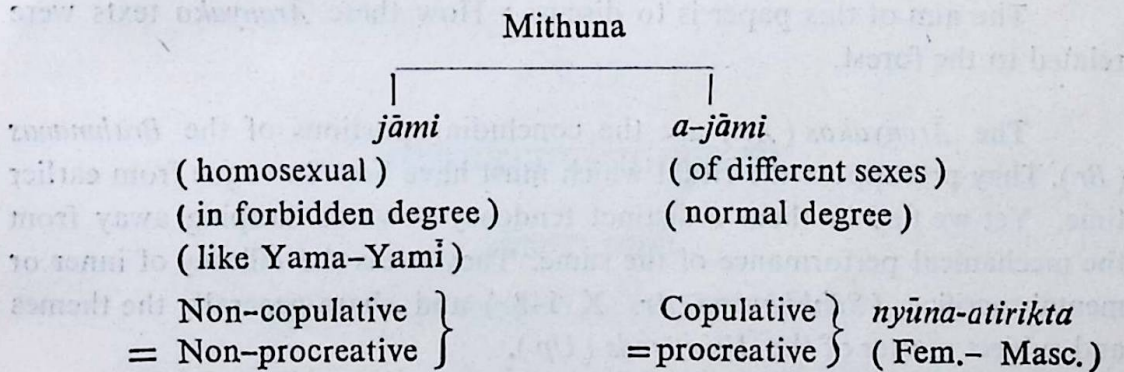
The paper examines the concept of *jāmi* and *a-jāmi* in the Vedic ritual. It states that these words show a different shade of meaning in the ritual-

literature than in the *Ṛgveda.* The usual meaning of these words, as they occur in the *RV* at other places, gets changed at the hymn of Yama and Yamī. The meaning that is attached to them in the said hymn is the peculiar ritual-meaning of sex-partners in the normal (*a-jāmi*) and forbidden (*jāmi*) degrees. This is the first occurrence of these words in the *RV* that comes on par with the later ritual-meaning. The word *jāmi* indicates a pair in a sexually forbidden degree, while *a-jāmi* is the sexually potent "procreative" pair. The paper critically examines the renderings of other scholars and states that *a-jāmitā* which is continuously sought to be brought about by the ritualists, is not mere "disparity" as Gonda says, nor is it "avoidance of repetition" as the traditional commentators say. The word indicates a special difference of sex in the sphere of *mithuna.* Further, the paper states that the same principle is employed by the ritualists in their use of the words *nyūna* and *atirikta*, by which they symbolised the various lauds (*sāmans*). The former indicated the female and the latter the male; and the union of these, on the plane of the ritual, was necessary for prosperity. The paper examines the meaning of *nyūna* and *atirikta* given by other scholars, stating that the implication of these words cannot be comprehended by rendering them as "small" or "deficient" and "redundant". The implication has to conform to the human body, it states.

The final concept may be put in the following diagram

V-16

## THE RITUAL OF THE BREATH

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The custom of smelling the head of the son by the father, or of a younger person by an elderly one obtains in the ancient texts. The Gṛhya Sūtras mention this rite, and the Purāṇas are replete with such references.

There seems to be no doubt about the fact that smelling involves breathing. Breathing upon the freshly kindled fire obtains as a rite, and so does the rite of breathing upon the new-born child. When the sacrificer breathes upon the freshly kindled fire, he recites the *mantra*, '*prāṇam amṛte dadhe*', thus indicating that he puts the life-breath in the immortal fire. He also breathes upon the sarificial material. Another symbol for breathing the life-essence is the utterance of the sound *Hiñ*. It is also said that the procreative fluid is released with the *Hiñ* sound, which makes it the symbol not only of life-breath but also of procreation. Another aspect of the same symbol is the *Huṁ-kāra* which has been fully exploited in the mythical lore of the Purāṇas, to indicate new birth. For that matter, any type of breath is taken to be an aspect of the generative principle; either new life or new vital energy is sought to be created by the breath. And, breathing and smelling are on par in the imagination of the ritualists and myth-makers that have taken their sap from folk-belief.

V–17

## THE ĀRAṆYAKAS

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The aim of this paper is to discuss : How these *Āraṇyaka* texts were related to the forest.

The *Āraṇyakas* ( *Ār* ) are the concluding portions of the *Brāhmaṇas* ( *Br* ). They presuppose the ritual which must have been in vogue from earlier time. Yet we find in them a distinct tendency towards keeping away from the mechanical performance of the same. They stress the efficacy of inner or mental sacrifice, ( *Śāṅkhāyana Ār.* X. 1–8 ) and share generally the themes and subject matter of the *Upaniṣads* ( *Up* ).

The idea, that these texts were originally written and to be studied in the forest, seems to have developed in later times. At the time of the later *Up*, mostly at the time of the Sūtras and the Smṛtis, the Āśramas or four stages of an individual's life had flourished. Naturally, there arose a need for a separate branch of literature for each stage. To meet this need Vedic literature might have been classified into four parts, the *Saṃhitās*, the *Br*, the *Ār* and the *Up*.

While classifying the Vedic literature, such parts of the *Br* were separated as would share more the subject matter of the *Up*. During the stage

of *Vānaprastha* an individual is not expected to renounce social or family life completely. He has to withdraw himself gradually from social and family responsibilities. He retires to the forest in order to be able to extinguish the desires within himself by means of austerities etc. The *Ār* came as exceedingly handy, ideally suitable Vedic texts for the daily study of the forest hermits. Still the references such as *araṇye' dhīyīran* ( *TĀ* I. 32.2 ), *araṇye' dhīyīta* ( *TĀ* I. 32. 3 ), *naitam ṛṣiḥ viditvā nagaraṁ praviśet* ( *TĀ* I. 11 ), etc. need attention.

## V–18

## MAITRĀYAṆĪ–MANTRA–SAṀHITĀ

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As far as the collection of the *Mantras* is concerned, the *Maitrāyaṇī–Mantra–Saṁhitā* appears to be faithful to the *Maitrāyaṇī–Saṁhitā*. However, the arrangements of these two do not agree. This paper critically examines the sequential arrangement of the *Maitrāyaṇī–Mantra–Saṁhitā*, especially with reference to Vedic rituals and in comparison with that followed in the *Maitrāyaṇī–Saṁhitā*.

## V–19

## वैदिकयज्ञानामहिंसात्मकत्वम्

**धर्मानन्दसरस्वती**

विश्ववेदपरिषद्, ज्वालापुर

एतद्विषयकाणि वेदेभ्यो ब्राह्मणेभ्यो गृह्यसूत्रेभ्यो महाभारतादिभ्यः श्रौतसूत्रेभ्यः प्रमाणानि निबन्धे प्रदत्तानि मया। अनेन संक्षिप्तविवेचनेनापि स्पष्टमिदं यद् वैदिका यज्ञाः अध्वराः अर्थात् हिंसारहिता भवन्ति तादृशा अध्वरा यज्ञा एव मंगलमयेन सर्वेषां, प्राणिनां पितृभूतेन परमेश्वरेण विद्वद्भिश्च स्वीक्रियन्ते न हिंसात्मका इति। "अग्ने यं यज्ञमध्वरं विश्वतः परिभूरसि। स इद् देवेषु गच्छति। (ऋ १.१.५) इत्यादिकेषु मन्त्रेषु व्यक्तमुदीरितम्। पशुहिंसात्मका यज्ञा मूढैर्धूर्तैर्लुब्धैर्जनैः प्रचालिता अतस्ते सर्वथा परित्याज्याः। मेधालम्भनसंज्ञपनावदानादिशब्दा वस्तुतो न हिंसासमर्थकाः। अज्ञानवशात् ते तथा व्याख्याताः पौराणिकैस्तान्त्रिकैश्च। वेदविरुद्धानि यज्ञादिषु हिंसाप्रतिपादकानि वाक्यानि ब्राह्मणश्रौतगृह्यसूत्रादिषु यत्रापि लभ्येरंस्तानि प्रक्षिप्तान्येव मन्तव्यानि वेदानामेव "धर्मं जिज्ञासमानानां प्रमाणं परमं श्रुतिः॥" (मनु २, १३), इत्याद्यनुसारं स्वतःप्रमाणत्वादन्येषां च सर्वेषां ग्रन्थानां परतःप्रमाण्यात्॥

V–20

# THE ṚGVEDA SAMHITĀ–PALIMPSEST AND ITS COMPLETE DECIPHERING CODE

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That code was after 40 years of progressive discovery officially announced and substantiated at the International Oriental Congress ( Mexico, August, 1976 ) and at the last A. I. O. C. session ( Dharwar ). This paper further develops and confirms that topic.

( I ) *The code itself* :

( A ) Its fundamental principle ( based on metre and archaism ) and its logical sequels, textual word–mobility, parallelism ( true and false ), prosodic system, verse-patterns, rhyme-value, and especially, wide-ranging manifold haplology etc.

( B ) The newly discovered *key-factor*, *prosodical accent-value* and its revolutionising effect on ṛgvedic text–criticism.

( C ) The importance of the *S* ( aṃhitā )-*K* ( āra ) ( = SK ) as transmitting, collecting, editing, anonymous–collective agency. All the above factors are clarified–justified ( against its mis–informed, misguided would–be–critics ) *and* a plan announced for a first tentative edition of the *Ṛgveda* in function of the new discoveries – as against the *SK's* Saṃhitā-Palimpsest as it proves to be.

( II ) *Samples of that new text–critical edition* :

( A ) Its code of abbreviations and signs.

( B ) The full text of I, 1 and of X, 129 ( nāsadīya-s. ).

( III ) *Text Critical NOTES* :

( A ) On I, 1 ( backed by III, 24 ) with its many surprising findings.

( B ) On X, 129 ( with its unexpected revelations ) in support. *The result* is a totally new light on the vastly superior pristine *Ṛgveda* of the *ṛṣikavis* – behind and beyond the *SK's* distorting *Saṃhitā*-Palimpsest - which *is* one !

V–21

## TO ERR IS HUMAN

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It is needless to observe that the *Bālamanoramā* is one of the famous commentaries on the *Siddhāntakaumudī* of Bhaṭṭoji.

In this celebrated work there occur some cases which seem to be erroneous ones.

The present paper deals with one such problem related to the *modus operandi* of the accent on the word *maghavan* formed from *magha* by adding the suffix '*vanip*'.

V–22

## ON SOME VARIANT READINGS IN KAUṢĪTAKI-BRĀHMAṆA CH. 7. 1–4

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The edition of the *Kauṣītaki-Brāhmaṇa* of B. Lindner ( 1887 ) shows quite a few differences of readings with the edition of E. R. S. Sarma ( 1968 ) and, what is interesting, the two as yet unpublished commentaries of Vināyakabhaṭṭa and Udaya also maintain these differences. This paper discusses some variant readings of the Brāhmaṇa Ch. 7.1–4 ( Lindner's ed.), a portion devoted to *Dīkṣaṇīyeṣṭi*, with a view to ascertaining the relationship of the two recensions of the Brāhmaṇa text of the Kauṣītakins –may it be remembered that the Poona edition of the text of the *Śāṅkhāyana Brāhmaṇa* is almost wholly identical with that of the *Kauṣītaki Brāhmaṇa* in Lindner's edition.

Also the paper discusses in passing the differences of readings in the text of the Poona edition of the *Śāṅkhāyana Brāhmaṇa* with those in the two aforesaid texts.

V–23

## ऐतरेयब्राह्मणस्थपञ्चशब्दानां विमर्शः

**वेंकटेशशास्त्री जोशी**
१३६० सदाशिव, पुण्यपत्तनम्

ऐतरेयब्राह्मणस्य ए. बी. कीथमहाभागैः योऽनुवादः कृतः तत्र सायणभाष्यदृष्टचा बहुशो मतभेदा दृश्यन्ते । किंच मार्टिन-हाऊगमहाभागैः स्वकीयो भिन्न एव पन्था बहुषु

स्थलेषु प्रदर्शितः। यत्रैतादृशा मतभेदाः सुस्पष्टमाविष्कृता भवन्ति तेषु पञ्च शब्दा अत्र विमर्शार्थं स्वीक्रियन्ते। ते च यथा– (अधोरेखाङ्किताः शब्दाः)

(१) तस्माद्वाप्येतर्हि गव्यं मीमांसमानाः पृच्छन्ति ...... ।
१९–५ (आनन्दाश्रम–पृष्ठम् ५२२)

(२) ते पत्नीशालां संप्रपद्यन्ते। २४-३ (आ. पृ. ६३३)

(३) अन्येद्युर्वाव तदेतर्हि हूयत इति । २५–४ (आ. पृ. ६५७)

(४) अन्नं वै कम्। २९–५ (आ. पृ. ७४२)

(५) दक्षिणं दोर्नेष्टुः । ३१–१ (आ. पृ. ८०२, ८०३)

V–24

## PAṆI-SARAMĀ LEGEND : A ṢTUDY IN VEDICO-PURĀṆIC CORRELATES

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In the *Rgveda* there are some hymns which are classed by some Vedists as Ākhyāna-hymns, whereas by some as Dialogue-hymns. One of these hymns is *RV* 10.108 which is "a poem of great beauty in which Saramā, the messenger of Indra, having tracked the stolen cows, demands them back from the Paṇis." ( Macdonell A. A., *A History of Sanskrit Literature*, 1962, p. 100 ). This legend is retold with changes and modifications in other Vedic works and in the *Varāhapurāṇa* (ch. 16 ). In this paper it is proposed to present a comparative study i. e. Vedic and Purāṇic from the point of view Purānic *upabṛṁhaṇa* of as Itihosa and Purāṇa are said to do the *upabṛṁhaṇa* of the Veda.

V–25

## BAUDHĀYANA ŚYENACITI : A STUDY IN THE PILING UP OF BRICKS

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The Brāhmaṇa-texts, which are the first to describe Śyenaciti, the norm of the fire-altar, do not present a full picture of the rite. The *Śrautasūtras*, which mostly follow the Brāhmaṇa, do not add much to our knowledge of that rite. It is the *Śulbasūtras* which mention the technical names of bricks,

lay down their patterns and measurements, and also the order of their piling up. But even the *Śulbasūtras* leave some vacuum which is filled in by the commentaries thereon.

Thibaut, in his edition of the *Baudhāyana Śulbasūtra* together with a Sanskrit commentary and an English translation (Reprint, New Delhi, 1961), has provided the sketches of certain fire-altars. The sketch of the first layer of the five-feathered *Vakrapakṣa Vyastapuccha Śyenacit* printed therein (p. 130) partly differs from the description given in the commentary on the relevant Sūtra-portion (IV. 26-36). The defects in Thibaut's sketch have been pointed out in the present paper.

Differences in respect of the sketches of the same *Śyenaciti* found in the current prectice of the Baudhāyana school have also been discussed.

V–26

## THE FIRE OF THE FUNERAL PYRE

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The corpse-burning fire is generally considered to be *kravyād* by the scholars like Macdonell. *ŚBr* alone seems to corroborate the notion that *kravyād* fire burns the dead body. But in *RV* and *AV* the fire who is invoked to burn the body and to take him to the world of righteous is called *Jātavedas* and not *kravyād*. Moreover, this *Jātavedas* Agni with his auspicious forms is prayed to bear the dead man to the region of the pious. Thus it becomes clear that the fire which burns the dead body is called *Jātavedas*; his form is auspicious and not a fierce one. Thus, this form of the fire is not *kravyād* i. e. flesh–eater but '*Kravyavāhana*' i.e. bearer of the flesh to the Manes and also to the gods. This *kravyavāhana* fire appears only in *RV*. Later the form that is found is *kavyavāhana* i. e. bearer of *kavya*. In the later Vedic literature this *kavyavāhana* fire in *RV* is said to convey offerings both to the gods and the Manes. *Kravyād* Agni is called carrier of sins. The Pitṛyajña is nowhere in *RV* considered as inauspicious; and hence the inauspicious *kravyād* fire cannot be used for the purpose. *AV* gives some idea of the *kravyād* fire. He is death incarnate and fixes the people with the thunderbolt. He is to be separated from the householder's fire, otherwise he causes a series of mishaps. The corpse–burning fire as seen from *RV* and *AV* is an auspicious form of fire called *Jātavedas*. Moreover, this particular form is named *kravyavāhana* in *RV* who is friendly both with the gods and Manes. This *kravyavāhana* fire disappears in the later literature.

V–27

# RELATIONSHIP OF THE VAITĀNA-ŚRAUTA-SŪTRA WITH THE KAUŚIKA-SŪTRA

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Atharvaṇa literature presents a number of problems, which have not yet been definitely settled. The relationship between the *Kauśika-Sūtra* and the *Vaitāna-Śrauta-Sūtra* is also a controversial issue. The *Vaitāna-Śrauta-Sūtra* and the *Kauśika-Sūtra* are two of the five ritual texts related to the *Atharva-Veda*. The Vaitāna is a Śrauta-Sūtra, whereas the Kauśika is a Gṛhya-Sūtra of the Śaunaka school of the *Atharva-Veda*. Generally the Gṛhya-Sūtras are dependent on the Śrauta-Sūtras of their respective schools and the Gṛhya-Sūtras refer to the Śrauta-Sūtras and do not describe the sacrifices which have already been treated of in their Śrauta-Sūtras. But the position is anomalous in the literature of the *Atharva-Veda*. The *Kauśika-Sūtra* also known as *Saṁhtā-Vidhi* is not dependent on the *Vaitāna-Śrauta-Sūtra* in any way. Most of the scholars, Western as well as Indian, are agreed on this point that the *Vaitāna-Śrauta-Sūtra* was composed after the *Kauśika-Sūtra* and based on it. Scholars have adduced evidence in support of their views. The traditional commentator Somāditya in his commentary on the *Vaitāna-Śrauta-Sūtra* named *Ākṣepānuvidhi* clearly accepts not only the indebtedness of the *Vaitāna-Śrauta-Sūtra* to the *Kauśika-Sūtra* but also accepts the preparation of both the texts under a common plan and by a single author. In the manuscripts of the *Vaitāna-Śrauta-Sūtra* with Somāditya's commentary, it is stated at the end of each of eight adhyāyas: *Iti Kauśikīye Vaitāna-Kalpe.. Kaṇḍikā.* Somāditya always uses the *Kauśika-Sūtra* as a source book. But it is quite impossible that both the texts could have been the works of a single author, because the language and the style of both the texts differ from each other. And the author of the *Vaitāna-Śrauta-Sūtra* ( *Vait.* 1-3, 22-1, 36-28, 43-3 ) presents the views of Kauśika as *Iti Kauśikaḥ* and *Iti Yuvā Kauśikaḥ*. An author never gives his personal view as evidence in his work. Therefore the Kauśika could not have been the author of the *Vaitāna-Śrauta-Sūtra*. There are some similarities between the two texts. For instance, both frequently introduce Śloka passages. Both cite the hymns of their own school by Pratīkas. The *Kauśika-Sūtra* quotes the verses in full, while the *Vaitāna-Śrauta-Sūtra* gives the first and the last words only. Both contain certain special terms. Both have fourteen chapters ( Vaitāna found extended to fourteen chapters by the

addition of *Prāyaścitta-Sūtra*. Both the texts begin a chapter with a long mantra passage. Both borrow the matter from the other school. Although the *Vaitāna-Śrauta-Sūtra* has its unique position in Atharvan literature, yet it is indebted to the *Kauśika Sūtra* and it is true that *Kauśika Sūtra* had held the foremost position in the ritualistic literature of the *Atharva-Veda*.

V-28

## DERIVATION OF VARṢĪYAS VARṢIṢṬHA, VARṢMAN AND VARṢIMAN

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Comparative formation *varṣīyas* and superlative formation *varṣiṣṭha* which occur in the *Ṛgveda* mean higher and highest respectively. *Varṣman*, in both forms, a radically accented neuter and an oxytonic masculine, occurs in the *Ṛgveda* and means height. *Varṣiman* which occurs in the *Vājasaneyi Saṁhitā* (18. 4) also means height. Thus it is reasonable to suppose that all these formations have the same base. But Pāṇini (*A.* 6. 4. 157) suggests *vṛddha* as the positive form of *varṣīyas* etc. instead of *varṣa*. The suggestion of Pāṇini that *varṣīyas* and *varṣiṣṭha* should be derived from *vṛddha* is illogical in as much as it takes into account only the far-fetched similarity between the meanings of *vṛddha* and *varṣīyas* etc. and overlooks the phonetic dissimilarity between them. Obviously they are two different words.

The well-known word '*varṣa*' (√ *vṛṣ*-'to rain') primarily means rain and secondarily means year. What I want to suggest here is this that this word also has the meaning of high and high mountain. In this sense it has some cognates in Balto-Slavic languages, e. g., Lith. *viršuš, OSl brŭcŭ* mean high, while Boh. *vrch* means mountain. Greek words for mountain also appear to be related words e. g. Greek horos, Ionian ouros; Dorie oros, the hypothetical original from being, "orswos". In Sanskrit the compound from "*varṣa-parvata*" which first occurs in the *Mbh.* (6. 6. 3) should mean high mountains and not mountains dividing the *varṣas*, that is, the countries. It is true that the word, "*varṣa*" having this sense does not occur independently in Sanskrit literature. It may be mentioned here that one Ṛgvedic word, "*ṛṣva*" which means high appears to be related to words of "*varṣa*" group as *vṛṣabha* and *ṛṣabha* are related.

*Varṣman* is derived by the *Uṇādi* rule (4. 145) by adding the suffix *man* to the verb *vṛṣ*- to rain, but then apparently it does not give the desired

meaning. *Varṣiman*, according to Pāṇini, is a secondary formation and is derived by the same rule (*A.* 6.4.157) which ordains the substitution of *varṣa* in place of *vṛddha*. It may be mentioned here that the rule (*A.* 5. 1. 122) which ordains the suffix *imanic* containg the word "*vṛṣa*" in the *pṛthvādigaṇa* and not *vṛddha*.

*Varṣīyas* and *varṣiṣtha* may be derived from *varṣa*. But as *varṣa*-high is non-existent in Sanskrit they can be derived from the verb itself.

V-29

## उपनयन संस्कारमें ब्राह्मण भोजन एवं शिरोवपन का पौर्वापर्य

**वीरेन्द्र कुमार मिश्र**

संस्कृत विभाग, बी. एस. एन. बी. डिग्री कॉलेज, लखनऊ (उ. प्र.)

यज्ञोपवीत संस्कार के आरंभमें विद्वानो में मतभेद हैं। कुछ लोग ब्राह्मण भोजन को पहले कराकर शिरोवपन करवाते हैं। और कुछ लोग शिरोवपन तदनन्तर ब्राह्मण भोजन का विधान करते है।

पारस्कर-गृह्यसूत्र का क्षेत्र सम्पूर्ण उत्तर भारत हैं। पारस्कर-गृह्यसूत्र की पद्धति के अनुसार ही संस्कार आदि कराये जाते हैं। पारस्कर-गृह्यसूत्र में ब्राह्मण भोजन के सम्बन्ध में मूल कथन इस प्रकार है। --"ब्राह्मणान् भोजयेत्तं च पर्युप्तशिरसमलङ्कृतमानयन्ति।" अर्थात् ब्राह्मणों को भोजन कराये और उसको तदनन्तर मुण्डितमुण्ड अलंकृत किये हुए कुमार को लाते है। इस में यहाँ शङ्का होती है कि शिरोवपन पहले हो तदनन्तर ब्राह्मण भोजन या ब्राह्मण-भोजन तत्पश्चात शिरोवपन हो।

इसके सम्बन्ध में पारस्कर गृह्यसूत्र के टीकाकार हरिहर का कथन इस प्रकार है "त्रीन् ब्राह्मणान् भोजयेत् आशयेत्। तं च कुमारं वपनानन्तरमाशयेदिति चकारेणानुषज्यते।" अर्थात् तीन ब्राह्मणों को भोजन कराये और उस कुमार को शिरोवपन के अनन्तर खिलाये यह अर्थ चकार से अनुषक्त किया जाता है।

सामान्यतः भोजन, शिरोवपन, स्नान और अलंकरण के पश्चात् उपयुक्त होता हैं। सम्भवतः इसी तथ्य को ध्यान में रखकर पारस्कर-गृह्यसूत्र के अन्य टीकाकारों ने अपनी टीकाओं में इस प्रकार कहा है।-- ब्राह्मणान् श्राद्धव्यतिरिक्तान् त्रिप्रभृतीन् भोजयेत्। तं च कुमारं पर्युप्तशिरसं मुण्डितमुण्डं भोजयेत्। ...... शिरसश्च वपनं भोजनात् प्रागेव भवति। भूतकालनिर्देशात्।

इन सब टीकाकारों के उद्धरणों से इतना स्पष्ट होता है कि शिरोवपन, बटुभोजन के पूर्व ही होगा। किन्तु यह स्पष्ट नहीं होता है कि शिरोवपन ब्राह्मण भोजन के पूर्व में होगा या पश्चात्।

इस प्रकार निष्कर्ष रूप में कहा जा सकता है कि मूल पारस्कर–गृह्यसूत्रपर ध्यान दिया जाय तो इतना स्पष्ट होता है कि पहले शिरोवपन कराकर वटु को अलंकृत करके ब्राह्मणों को खिलाना चाहिए और उस बालक को उपस्थित करना चाहिए।

## V–30

## ṚṢI–HOOD AND THE SOMA CULT

### ( The interiorisation of Ṛṣi-Symbolism in Vedic Literature )

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This paper examines the development of "ritual interiorisation" in Vedic literature, with particular reference to the homology of the Ṛṣis with the *prāṇas* in the head: a homology which is first to be found in the context of the Soma sacrifice. In the *Ṛgveda* the Seven Ṛṣis are accorded a semi-divine status : they are summoned from heaven to earth in order to attend the Soma sacrifice, and Ṛṣi–hood itself is said to be attainable by drinking Soma. In the *Yajurveda*, these Seven Ṛṣis are conceived of as residing in the head of the Soma–drinker; and subsequent passages in the *Atharvaveda*, in the *Brāhmaṇas* and in the *Upaniṣads* develop this homology between the Ṛṣis and the head. The Ṛṣis are identified with the *prāṇas*, which reside in the head; and the "head" in such contexts becomes a symbol both of the head of Cosmic Man ( Atharvan/Puruṣa/Prajāpati ) as a receptacle of brahman, and also of the head of every individual. Changes in the meaning of the term *prāṇa* are discussed in the light of this homology and notice is taken of post–Vedic contexts, where the homology is no longer to be found. This example of ritual "interiorisation" is seen as a further instance of the Vedic trend towards homology between man and the universe, microcosm and macrocosm and it is one whose origin is intimately connected with the ecstatic effects upon the head occasioned by the drinking of Soma.

## V–31

## A NOTE ON MADHVA'S ṚGBHĀṢYA

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Madhvācārya, the propounder of Dvaita Vedānta, who lived in the 12th century, is one of the persons who have commented on the *Ṛgveda*. His

commentary is composed in verse and extends to only the first forty hymns of the *Ṛgveda.*

Madhvācārya commences his commentary with the avowed intention of establishing the doctrine of Viṣṇu's supremacy. He states that all the Vedas unanimously describe the auspicious qualities of the Almighty God Viṣṇu Paramātmā in the supreme sense. He wants to show that etymologically all the words like Agni refer to Viṣṇu only. He interprets the well-known Gāyatrī *mantra* as referring to God Viṣṇu. He explains Savitṛ as creator, being derived from the root *sū* ( to give birth to ).

Madhva has sometimes given three interpretations of the *mantras,* viz. *ādhyātmika, ādhibhautika* and *ādhidaivika.* He has referred to *Bhāgavata, Padma, Skanda* and *Brahmāṇḍa* Purāṇas as well as the *Mahābhārata* to support his interpretation. He refers to certain works which are not extant, such as *Barka-Śruti, Tura-Śruti, Piṅga-Śruti* etc.

Madhva is absessed by the concept of the hierarchy of Gods which he brings in, though it is not found in the *Ṛgveda.* He has explained the word *dāsapatnī* as ( waters ) the wives of Varuṇa, who is a servant of Viṣṇu. This is not warranted by the Vedas. He has referred to the demon as *māyāvādin* ( I. 29. 5, 32.4 ) which shows a lack of historical sense.

Trying to read the Purāṇic conception of *Mokṣa* in the Vedas smacks of anachronism. Interpreting Maruts as *Mukhya prāṇa* clearly shows a Dvaita bias. There is some inconsistency in identifying Viṣṇu with Agni or Indra as there are hymns addressed to Agni and Viṣṇu or Indra and Viṣṇu together.

Some of his etymologies are far-fetched. He explains *kuliśa* as a man from good family, who gets happiness. His explanation of *pathibhih devayānaiḥ* as *Garuḍa Mārga* and *Śeṣa Mārga* shows the strong influence of Purāṇic mythology on his mind.

Though it is true that Madhva has rendered the forty hymns in simple language, it is equally true that he has presented his sectarian view through his commentary on the *Ṛgveda.*

V-32

## A COMPARATIVE STUDY OF AVŚ 4.16 AND AVP PP. 5. 32

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The two recensions of the *Atharvaveda Śaunaka* ( *AvŚ* ) and Paippalāda ( *AvPpp* ) have a large amount of materials in common. All the same, there is found in these two versions much variation as regards the verses, hymns, books, readings, metres etc.

Some of these differences are –

( i ) The corresponding hymns occur in the two recensions in different Kāṇḍas - 'books'.

( ii ) The number of the verses in them are not the same.

( iii ) The sequence of these verses is also completely changed.

( iv ) Some verses from one recension are completely missing in another.

( v ) The verses and words are extremely ill-handled in both and yet show mutual differences.

As such, the following problems arise :—

( 1 ) Which of the hymns are genuine ? Or is the longer hymn a composite hymn ? Or, is the shorter hymn a mutilated fragment of the longer hymn ?

( 2 ) Are the additional verses in one hymn absolutely necessary from the view-point of hymn-making ?

( 3 ) Is the omission of the verses or the parts of the verses justified ?

( 4 ) What could be the purpose of a change of verse order or word order ?

( 5 ) Is it possible to find in the mutually different hymns the origin of varying rituals of the different schools ?

In the present paper, I humbly propose to invite attention to some problems which arise out of a comparative study of two mutually corresponding hymns of the two recensions, viz. *AvŚ* 4.16 and *AvPpp* 5. 32.

To a certain extent these various changes can be said to be due to the faulty handling by the redactors. These changes of word sequence or verse order do not mark much significance. On the contrary, many times, this changed verse order disturbs the continuity of the thought; and the addition of untraced verses makes the matter worse-confounded !

Yet, we can find no answer for the problem of corruptions and ambiguity in the Paippalāda version.

V-33

## WEAPONS OF THE ṚGVEDIC GODS

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Why did the seers of the *Ṛgveda* imagine the gods as bearing weapons in their hands ? Does this knowledge of weapons prove the war-like attitude or the war-torn period of the Vedic people ? This paper is an attempt to prove that the study of the weapons and the object for which they were aimed at reveals on the contrary that the seers of the *Ṛgveda* wanted to lead a peaceful life and desired gods only to be the carrier of weapons for the welfare of man. The seers ultimately sought power by the chanting of *Mantras* and through its perfection they made the gods to appear. By making them alone to wield the weapons to restore peace for mankind, they sought to abjure violence themselves.

V-34

## SOME ATHARVAVEDIC NAMES OF A COW

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There are in the *Atharvaveda* many rare epithets for different types of bulls, cows and calves which are not known in the rest of the Vedic Literature. The present paper discusses the etymology of *five* of them culled from the *Sūtra* literature of this Veda.

V-35

## THE BAHVṚCA-HAUTṚA AND THE YĀJUṢA-HAUTRA AT THE IṢṬI

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The *Hautra* or the duties of the Hotṛ at the sacrifices chiefly consist in reciting the prayer-formulas prescribed in the ritual texts of the *Ṛgveda*. However, it is well-known that the texts of the *Yajurveda* also lay down rules on *Hautra* which is to be executed at certain sacrificial performances. Thus it is obvious that in the Vedic period a number of *Hautra* traditions belonging to different Vedic schools were in existence. A thorough study of these traditions is desirable. The present paper, which is restricted to the consideration of the *Hautra* at the *Iṣṭi*, is an humble attempt in this direction.

V-36

## MATHEMATICAL CONCEPTS IN THE ṚGVEDA

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1. If the field of mathematical knowledge of the Ṛgvedic times is explored, we may perhaps get a glimpse of the stage of the Ṛgvedic culture.

2. If primarily we look for the numbers we get that the Ṛgvedic people could count beyond ten, hundred and thousand. The only term that we get for a number bigger than thousand is *ayuta* (*ṚV.* 4. 26. 7. ) whose exact value is not clear. Sāyaṇa renders it with *ayutasaṁkhyākam aparimitasaṁkhyākam ity arthaḥ*, which is of no use for our purposes. The only readable and explicit biggest number which occurs in the *RV.* and whose value is exact is 60099 (*ṣaṣṭiṁ sahasrā navatiṁ nava - ṚV.* 1. 53. 9). The lowest number that is mentioned is *eka* i. e. one. It is to be noted that explicit mention of zero or minus numbers is totally absent, though we can imagine the invention of zero by implication by a reference to the numbers ten, hundred or thousand, which are used as bases for further numbers.

3. As regards the information regarding the mathematical operations like addition, subtraction, multiplication and division, we get that the Ṛgve-

dic people definitely knew all these simple mathematical operations; cf. the following passages :–

( a ) for addition:–*ṚV.* 1.164.45 ( *catvāri vāk parimitā padāni* etc. ) in which the number four is divided into 3 and 1, thereby implying that 3 added to 1 gives 4. The particle *ca* is used to indicate addition; *cf.* 1.32.14, 10.97.1 etc.

( b ) for subtraction:– The same passage above viz. 1.164.45 can be given as an illustration of subtraction; that is to say, the people knew that when the number 3 is taken out from the total 4, what remains is number 1.

( c ) for multiplication:– Primarily, the idea of multiplication seems to be inherent in the idea of addition; such as 'three groups of eleven' ( 1.34.11 ) or 'twice the number five' ( 1.122.13; 4.6.8. 9.98.6 etc. ) which means in modern terminology the multiplication of 3 and 11 or 2 and 5.

( d ) for division:– The word *dvidhā* ( 10.56.6 ), *tridhā* 1.117.24 etc. ) and *tredhā* ( 1.22.17 etc. ), *caturdhā* ( 4.35.2 etc. ), etc. clearly point to the operation of division of a unit into different parts.

( e ) idea of parts:– Though the evidence is meagre, it goes to show that the Ṛgvedic people had the idea of parts or fractions. *cf.* for example the passages, 10.27.16, in which the 1/10th part is mentioned ( *daśānām ekam* ); 10.114.9 in which the 1/8th part is suggested ( *ṛtvijam aṣṭamam* ).

( f ) idea of correspondence :–The passage 8.28.5 describes the seven deities with seven arms in their hands, each having one sword. This is represented in the words *saptānām sapta ṛṣṭayaḥ*, which implies basically the knowledge of correspondence, with seven on this side and the other seven on the other side.

( g ) idea of groups :–The idea of groups of tens, hundreds or thousands is present in passage liks *daśa-śatā*, *daśa sahasrā* or *viṁśatiṁ śata*; *cf.* 1.53.6: 2.1.8, 8. 46. 22. This idea of grouping some numbers in one group and then counting the number of groups thus formed is used for further counting big numbers. Thus instead of saying *dve sahasre* ( for two thousand ), the Ṛgvedic people said *viṁśatim śatā* ( i. e. 20 groups of one hundred i. e. 2000 ).

We thus can say in conclusion that the Ṛgvedic people had very good knowledge of the basic mathematical concepts and operations. We, however, do not get any evidence of higher mathematical concepts like roots or square roots etc. which we get in later literature.

## V-37

## MYTHOLOGICAL INTERPRETATION OF VERSES BY SKANDASVĀMIN

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Mythological interpretation of verses by Skanda–Svāmin based on the *Rāmāyaṇa* and the *Mabhāhhārata*.

Mythology of the *Rāmāyaṇa* and the *Mahābhārata* as used by Skanda–Svāmin in his commentary on *VṚ*. 1.37.4 and *VṚ* 1. 112.9, has been brought to the notice of the scholars showing that both the epics were regarded as source of Vedic interpretation as back as in 600 A. D.

## V-38

## TORTOISE IN THE VEDIC MYTHOLOGY AND RITUAL

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An attempt is made in this paper to find out the role played by the tortoise in the Vedic mythology and ritual.

There are some of survivals of totemism or the belief in the decsent of the human race or of individual tribes or families from animals or plants. In *Śat Br.* ( 7.5.1.5 ) Prajāpati is considered to have assumed the form of a tortoise ( *kūrma* ) and created all creatures. Here *kūrma* is identical with *kaśyapa*; all beings are the children of Kaśyapa. Because of its shape, it repesents the sky, atmosphere and earth ( *Vāja. S.* 24.34; *Śat Br.* 7.5. 1. 2 ).

In the Agnicayana a tortoise should be immured alive in the altar ( see e. g. *Tai S.* 5.2.8.5; *Śat Br.* 7. 5.1.1, etc. ). The tortoise is the very life-sap of the ( domestic ) animals. In the Full and New-moon sacrifices the *puroḍāśa* is to be baked in the form of a tortoise ( *Tai.* 2.6.3.3; *Śat Br.* 1.6 2.3; *Tai Ā.* 1.2.3.3; *Āpa SS.* 1.25.4, etc. ). In the Aśvamedha where a number of animals are tied to the sacrifical stakes, this tortoise *kūrma* is also one of them.

In sum, the tortoise is a reptile par excellence which plays very significant role in the Vedic mythology and ritual.

V–39

## NOTE ON ŚATAMĀNAṀ BHAVATI ( TS. 2.3 11. 10 ).

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The expression : *Śatamānaṁ bhavati śatāyuḥ puruṣah śatendriyaḥ āyuṣyevendriye pratitiṣṭhati* – occurs originally in the *TS* of the *KYV* and this is repeated two more times in that *Saṁhitā* only: This mantra is also found in the other *saṁhitās* of the *KYV*. It is not, however, found in the *SYV*.

This *mantra* is an oft-uttered one in the instance of blessing and this is very much popular in the Indian Tradition. This *mantra* contains blessing such that, the blessed attains 'hundred' in all while hundred connoted fullness or totality of prosperity.

The present paper discusses this *mantra* together with its various occurrences in Veda and the corresponding *viniyoga.* Also the discussion entaits a comparison with some other *āśiḥ-mantras* in order to evaluate the significance and the reasons behind the popularity of this *mantra*. As it is it is evident that this contains an ardent wish for longevity and total fulfilment. A suggestion is made that a study of the set of *āśiḥ-mantras* of Veda exclusively would be of great sociological interest also. This Veda at another place hints that all the utterances of blessings need be endorsed by gods such that truth pervades as a result of such expressions.

V–40

## THE PERSONALITY OF THE ṚGVEDIC YAMA

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In spite of a number of attempts of several oriental and occidental scholars to investigate into the nature of the Ṛgvedic Yama, it eems to have remained as intriguing as ever before. A fresh attempt, therefore is made here to throw a flood of light on some vital problems concerning the Yama mythology. The vestiges of Yama's original importance can be revealed through stray references in the *Ṛgveda.*

Yama's role as 'a martya' the first mortal to go the way of death, the king and the father of the people, as the first sacrificer and the first sacrificed, is described here in this paper.

The coincidences of Yama in the Veda and Yima in the *Avestā* are investigated afresh. The naturalistic and humanistic theories are re-evaluated. There is absolutely no necessity to foist the parenthood of the world on Yama-Yamī.

Yama as the god-man and as a hermaphrodite primeval being has been critically studied.

Yama's self-immolation is critically discussed on the back-ground of the motif of a cosmic human sacrifice as the cause of the creation of the world and of the human race.

V-41

## ON ANTI-VEDIC KAUTSA QUOTED IN THE NIRUKTA

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Yāska in his *Nirukta* quotes Kautsa's view that Vedic *mantras* have no meaning. The identity of Kautsa is doubtful. According to L. Sarup, Kautsa was a htstorical entity and the leader of a movement which may be described as something akin to materialistic rationalism. Sarup discountenances the view that the name Kautsa has been invented by Yāska as a convenient method of giving expression to Vedic scepticism.

The real difficulty about the identity of Kautsa arises from the fact that in the *Nirukta* he is depicted as an ignorant detractor of the sacred Vedas, whereas elsewhere in Vedic and post-Vedic literature Kautsa is highly spoken of as a venerable teacher of Vedic lore. It is highly improbable that Yāska is ridiculing the venerable teacher Kautsa as an ignorant detractor of the Vedas. The obvious inference is that Kautsa who decries the Vedas must be different from the venerable teacher Kautsa. This veiw is corroborated by the existence of two different traditions concerning Kautsa in ancient Sanskrit literature. According to one tradition which appears to be earlier, Kautsa's name is reverentially alluded to as that of a venerable teacher while the other tradition speaks of Kautsa contemptuously and brackets

him with a Śūdra. Some Śrauta-Sūtras contain the rule that Soma-stalks required for a Soma sacrifice should be purchased from a Kautsa or a Śūdra. Since the act of selling Soma has been condemned as a sin and censurable in the Smṛtis, it is obvious that the word Kautsa in the context of selling Soma has been employed by the Sūtrakāras to denote a contemptible person of a higher caste engaged in selling Soma.

In my opinion, the word Kautsa denoting a contemptible person engaged in selling Soma or in similar censurable acts should not be derived from the seer Kutsa Āngirasa, but it should be derived from another Kutsa who is spoken of as an adversary of Indra in the *RV* and the Brāhmaṇas. According to a legend narrated in the *Jaim. Br.* and *P. Br.*, Kutsa Aurava murdered Upāgu Sauśravasa who offered a sacrifice to Indra in violation of Kautsa's proclamation. According to the *Jaim. Br.* version of this legend Kutsa Aurava, who closely resembled Indra on account of his birth from Indra's thigh and who went to Indra's wife Śacī in the guise of Indra on account of his close resemblance with him was, dismissed from Indra's service as a charioteer and turned into a *malla* "wrestler".

It follows from the foregoing that the Vedic traditions know of two different Kautsas - one a descendant of a seer Kutsa Āṅgirasa and the other a descendant of a wrestler Kutsa Aurava. Therefore that Kautsa who is mentioded in the Śrauta-Śūtras as a Soma-vendor and who is ridiculed by Yāska as an ignorant person denying meaning to the Vedic verses should be regarded as a descendant of the wrestler Kutsa Aurava.

## V-42

## ANALYSIS OF THE ŚRAUTA PARIBHĀṢĀS

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The studies of the Śrauta Paribhāṣās have so far concentrated on the translations in various European Languages the *Paribhāṣā Sūtras* in the Śrauta Literature. Max Müller has translated the *Āpastamba Paribhāṣā-śutras* ( *ZDMG* Vol. 9 ) comparing them with those of the *Kātyāyana Śrauta Paribhāṣās*. Kane's *History of Dharmaśāstra* (Vol. II pt. II) gives a brief note on the topic and the *Śrautakośa* of the Vaidik Sámśodhan Mandal ( English, Vol. II ) translates the portions from the various Śrauta Sūtras dealing with Paribhāṣās into English. Howsoever important these studies may be, there is

not much of analytical or systematic approach to arrange the entire material and hence an attempt in the present paper to have a more systematic perspective by way of fresh analysis.

V-43

## वेदभाष्यपद्धति में ऋग्वेदीय भाष्यकारों का स्थान

**श्रीमती निशा सक्सेना**

३ चौधरी सयरे, फैजाबाद रोड, लखनऊ

वेदभाष्य की अनेक पद्धतियां उपलब्ध हैं। सर्वप्रथम वेदभाष्य की एक पद्धति ब्राह्मण ग्रंथों में उपलब्ध होती है, जहां पर वेदों का व्याख्यान यज्ञों के प्रसंग में किया गया है। तत्-पश्चात् यास्कीय निरुक्त में एक अन्य वेदभाष्य पद्धति उपलब्ध होती है, जिसमें विशेष महत्त्व निर्वचन को दिया गया है। उसके पश्चात् स्कन्दस्वामी, उद्गीथ, वेङ्कटमाधव, सायण, मुद्गल, चतुर्वेदस्वामी, दिनकर इत्यादि भाष्यकारोंकी भाष्य पद्धतियों में उनकी विशेषताएं परिलक्षित होती है। स्वामी दयानन्द की वेदभाष्य पद्धति इन सभी भाष्यों से विलक्षण है। इसके अतिरिक्त कुछ वेदभाष्य हिन्दी में भी लिखे गए हैं। इनमें कोई नवीनता नहीं है। पंडित सातवलेकर द्वारा रचित मराठी में एक ऋग्वेदभाष्य भी उपलब्ध है, जिनमें राष्ट्रीय भावनाओं को प्रधानता दी गई है। श्री अरविंद ने अंग्रेजी में वेदभाष्य लिखकर रहस्यात्मक आत्मानुभूतियों की ओर दृष्टि केंद्रित की हैं। पाश्चात्य विद्वानों के भी कई वेदभाष्य उदलब्ध होते है। इन भाष्यों में तुलनात्मक और भाषा वैज्ञानिक दृष्टिकोण स्पष्ट परिलक्षित होता हैं। प्रस्तुत निबंध में वेद भाष्य की इन्हीं विभिन्न पद्धतियों का विवेचनात्मक अध्ययन प्रस्तुत किया गया है।

V-44

## SCHOOLS OF VEDIC INTERPRETATION AS REPRESENTED IN YĀSKA'S NIRUKTA

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Yāska's *Nirukta* occupies a unique place in the history of the Interpretation of Vedic Literature. While interpreting Vedic passages Yāska often refers to the views of various Schools and Ācaryas relevant to the occasion.

Some of the Schools and Ācāryas directly or impliedly mentioned in the *Nirukta* are as follows :- नैरुक्त, ऐतिहासिक, याज्ञिक, परिव्राजक, आध्यात्मिक, आधिदैविक, आधिभौतिक, आलङ्कारिक, नैदान, नैगमिक, पौरुषविधिक, कौत्स, औपमन्यव, और्णवाम, शाकपुणि, कात्थक्य.

The paper attempts to evaluate the importance of these various schools in understanding the Veda taking into account the distinguishing characteristics of each one of them, how they fundamentally differ from one another and how they sometimes agree on certain points, setting them against their historical perspective.

V-45

## क्या वेद ज्ञान-विज्ञानके ग्रन्थ नहीं हैं ?

**रमेशचंद्र शास्त्री**

शास्त्रीसदन, शिवनगर, नसिराबाद रोड, अजमेर

आज का युग वैज्ञानिक युग है। इस युग में प्रत्येक वस्तु एवं विचार का परीक्षण एवं निरीक्षण विज्ञान द्वारा प्रतिपादित सिद्धान्त के आधार पर किया जा रहा है। इस कारण हमें विश्व के प्राचीनतम साहित्य वेदों का अध्ययन भी वैज्ञानिक विधिसे करना होगा और यह भी देखना एवं दिखाना होगा कि वेद भी ज्ञान-विज्ञान के ग्रंथ हैं।

वेद ज्ञान-विज्ञान के ग्रंथ हैं इस कथन में मुझे किसी प्रकार का संदेह नहीं है। ज्ञान के क्षेत्र में वेदमन्त्रोंकी असाधारण क्षमता है। मैं यहां ईश्वर के ज्ञान की चर्चा करूंगा। अथर्ववेद १३.४.१६ में एक मन्त्र निम्नलिखित प्रकार से आता है :-

न द्वितीयो न तृतीयश्चतुर्थो नाप्युच्यते।

न पञ्चमो न षष्ठः सप्तमो नाप्युच्यते।

नाष्टमो न नवमः दशमों नाप्युच्यते।

य एतदेवमेकव्रतं वेद।

इस वेद मन्त्र के अर्थ के विषय में अब तक के भाष्यकारोंका कहना है कि यहां द्वितीय आदि शब्द संख्या-वाची हैं और इस मन्त्र में यह कहा गया है कि ईश्वर दो, तीन, चार, पांच, छह, सात, आठ, नौ, या दस नहीं है, वह एक ही है। मेरा यह कहना ह कि द्वितीय, तृतीय आदि शब्द संख्यावाची नहीं हैं। द्वितीयका या तृतीयका दूसरा और तिसरा अर्थ है।

अब हमें यहां यह देखना है कि मन्त्र में पठित द्वितीय से लेकर दशम तक भी ये नौ वस्तुयें कौनसी हैं, वेद-मन्त्र जिन्हें ईश्वर होने अर्थात् मानने या समझने का निषेध कर रहा है। इस मन्त्र के साथ यदि हम महर्षि कणाद का यह सूत्र मिला दें तो इसका ठीक-ठीक अर्थ हम समझ सकते हैं। सूत्र है :–

पृथिव्यापस्तेजो वायुराकाशं कालो दिगात्मा मन इति द्रव्याणि ।

इस सूत्र को मन्त्र के साथ संगत करने से अब मन्त्र का अर्थ होगा :–

न द्वितीयः – पृथिवी ईश्वर नहीं है ।

न तृतीयः – आप ईश्वर नहीं है। इत्यादि

इन नौ पदार्थों के अतिरिक्त ईश्वर है और वह एक है। प्रथम है। इसी लिए कहा है

ब्रह्मा देवानां प्रथमः सम्बभूव विश्वस्य कर्ता भुवनस्य गोप्ता ।

अब हम देखें वेदों में विज्ञान का पक्ष। ऋग्वेद संहिता का प्रथम मन्त्र है :–

अग्निमीळे पुरोहितं यज्ञस्य देवमृत्विजम् । होतारं रत्नधातमम् ।

वेद मन्त्रों के अनेक देवता युगल रूप में स्थापित हैं, जैसे 'अग्निसोमौ' 'इन्द्राग्नी' 'मित्रावरुणौ' 'इन्द्रासोमौ' आदि। ये देवता युगलरूप में क्यों पठित हैं इस रहस्य पर भी विचार किया जाना चाहिए। वर्तमान विज्ञान सृष्टि में जीवनी शक्ति के विकास के लिए दो मूल तत्वों को कारण मानता है वे हैं कार्बो हाइड्रेड और हायड्रोजन, इन दो तत्वों का फारमूला है का + हा = काहा। भारतीय वैदिक ऋषि भी जगत् अर्थात् सृष्टि को 'अग्निषोमीयम् जगत्' कहकर व्याख्या करता है। क्या हम काहा फारमूले को अग्नि सोम के 'अग्सो' फारमूले से समीकृत नहीं कर सकते और अग्निसोम इन युगल देवतावाले मन्त्रों की वैज्ञानिक व्याख्या प्रस्तुत नहीं कर सकते ?

इसी प्रकार जिस विमानविज्ञान का आज चारों ओर दिग्दर्शन हो रहा है, उसका अस्तित्व भी प्राचीन काल में था। पुष्पक विमान को हम सब जानते ही हैं, विमान-निर्माण विद्या का प्रतिपादन करने वाला एक ग्रन्थ भी प्राप्त हो गया है जिसका नाम है :–समरांगण–सूत्र-धार.

यह ग्रंथ प्राचीन विमान-निर्माण की प्रक्रियापर उत्तम रीति से प्रकाश डालता है।

संक्षेप में मेरा कहना यही है कि वेदों को मात्र कर्मकाण्ड-परक और देवता-स्तुतिपरक ग्रंथ न मान कर उन्हे ज्ञान-विज्ञान-प्रतिपादक ग्रंथ मान कर यदि उनका अध्ययन किया जावे तो हमे अनेक आश्चर्य-जनक तत्व उनमें प्राप्न होंगे।

V–46

## THE LEGEND OF KAKṢĪVĀN

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Kakṣīvān is a seer of the *RV*. The *mantras* attributed to him occur in the first and ninth *Maṇḍalas* of the *RV*. He is said to be a son of Dīrghatamas. His mother was Uśij. Vṛcayā is said to be his wife. He also had connection with the family of the Pajras, and hence came to be known as Pajriya. He was a contemporary of king Svanaya Bhāvayavya, whose ten daughters were later married to him. These and several other details have been discussed in this paper which also tries to shed ample light on the personality of Kakṣīvān.

V–47

## वेदों में विज्ञान

**डॉ. गङ्गादत्त शास्त्री**

मोहल्ला पहारियम, केसरी कुटीर, जम्मू तावी

वेदों में जहाँ संसार का ज्ञान भरा है वहाँ यदि आधुनिक वैज्ञानिक दृष्टि से भी उनका अध्ययन किया जाय तो आश्चर्यकारी वैज्ञानिक संकेत उपलब्ध होंगे, जिन से सहज ही वैदिक युग के विज्ञान की चरमोन्नति का पता लगाया जा सकता है। इस लेख में उस विज्ञान के केवल वर्षा, अग्नि, यान–साधन, चिकित्सा तथा सृष्टि निर्माण सम्बन्धी पहलू संक्षेप में दर्शाये गए हैं।

इन्द्रवृत्र युद्ध की कथा का वैज्ञानिक रूप बिजली और बादल का टकराव है जिस से वर्षा होती है। इस में निरुक्तकार यास्क लिखित प्रमाण ही पर्याप्त है।

अग्नि द्वारा अनेक यन्त्र चलते थे और अग्नि के मूल ठिकानों का भी पता लगा लिया गया था, जैसे ऋग्वेद के प्रथम मण्डल के इस मन्त्र से स्पष्ट होता है।

त्वमद्भ्यस्त्वमश्मनस्परि त्वं वनेभ्यस्त्वमोषधीभ्यस्त्वं नृणां नृपते जायसे शुचिः

निरुक्तकार यास्क के अनुसार द्युलोक की अग्नि से भूलोक की अग्नि उत्पन्न की जाती थी तथा कई एक वैदिक मन्त्र इस तथ्य की पुष्टि करते हैं। इससे पता चलता है कि इस क्रिया के लिये कोई वैज्ञानिक मन्त्र अवश्य बनाया गया था।

यात्रा के साधनों में यजुर्वेद में सत्रहवें अध्याय के उनसठवे मन्त्र मे विमान शव्द का प्रयोग हुआ है। यह विमान प्रकाशमान होकर आकाश में घूमता था। दूसरा प्रमाण ऋग्वेद के प्रथम मण्डल के सातवे सूक्त की तीसरी ऋचा में और इसी प्रकार पच्चीसवे सूक्त की सातवी ऋचा में भी मिलता है।

चिकित्सा की दिशा में अश्विनी और ऋभु ये देवता वैज्ञानिक होते हुए भी महान् चिकित्सक थे। इन्होंने आकाशमें उड़ने वाले रथका निर्माण किया सौ पतवारों वाली समुद्री नौका को बनाया था।

विष्पला नामक स्त्री की कटी जाँघ को पुनः जोड़ दिया, तथा वूढे च्यवन ऋषी को युवक बना दिया।

सृष्टि निर्माण प्रसंग में ऋग्वेद, ऐतरेयब्राह्मण, तैत्तिरीयोपनिषद्, मुण्डकोपनिषद् आदि वैदिक ग्रन्थों में अनेक रहस्य खोलें गए हैं।

वेद एक महान् ग्रन्थ है, उस में विद्या के सब भाग बडे परिपुष्ट दिखाई पडते हैं। केवल विज्ञान की खोज ही की जाय तो उसमें बडे बडे अभूतपूर्व चमत्कार मिल सकते हैं।

V–48

## भूतविद्यासमीक्षा

**श्रीमती ज्योत्स्ना शास्त्री**

सधऊरा, अंबाला

देवयोन्यन्तर्गतेयं भूतयोनिः। सत्तावन्तस्त अमी भूताः स्वकीयवृत्तिमन्विष्यमाणास्त्रिषु लोकेषु संचरन्ति। अशौचाचारान् क्षीणवलान् नरान् पीडयन्ति उपसज्यमाना चैते प्राणिनः स्वसदृशगुणवन्तो जनयन्ति। सशरीरिणोऽप्येते दिव्यगुणत्वात् सूक्ष्मदेहत्वाच्च चक्षुभिर्नोपलक्ष्यन्ते केंवलं लक्षणैरेवानुभूयन्ते। स्वदर्शनेनानुग्राहयन्तो कदाचिद् दृष्टिपथमायान्ति। ये च रोगोत्पादका जीवाणवस्तेऽपि कुत्रचिद्भूतसदृशगुणत्वात् भूतपदेनोच्यन्ते। नानाविधरूपिण इमे देशकर्मरूप-रुचिभेदात् भिद्यन्ते।

अष्टाविधा भूतयोनिः। त एते कामाचाराः स्वच्छन्दाश्च त्रैलोक्ये विचरन्ति। न्यग्रोधादिषु तरुषु वा स्वगृहं कुर्वन्ति। निशीथे मनुष्येष्वाविशन्ति। स्वास्याभ्यर्चनार्थं रत्यर्थं हिंसार्थञ्च। अतिक्रान्तमर्यादिनमधर्मशीलमशौचाचारिणं पुरुषं सद्य उपघ्नन्ति।

भूताविष्टं पुरुषं भूतप्रशमनैः साधनैरुपचरेत्। ओषधिप्रयोगेऽपि मृदुभेषज्यैरेवोप-कल्पयेत। भूतानां प्रतिकूलं नाचरेत्। भूतपरितोषणार्थञ्च बलिमङ्गलादिभिस्तानुपाचरेदिति।

V–49

# ऋग्वेदे कूटार्थकथनं यथाभूतार्थकथनञ्च

आचार्य उदयवीर शास्त्री

वैदिकसंन्यास आश्रम, गज़ियाबाद–१ (उ. प्र.)

प्रस्तुतप्रबन्धशीर्षके 'मिथ' इत्यांग्लभाषापदस्य कोऽर्थ इति प्रथमं ज्ञातव्यमस्ति। पदकोषकारेण मोनियर विलियम्समहोदयेनास्य पदस्यार्थः इत्थं प्रदर्शितः – "मिथ-पुरावृत्तकथा, पुरावृत्तोपाख्यानम्, प्राचीनकथा, पुरातनेतिहासः, पुरावृत्तम्, पुराणम् कूटार्थ-कथा" इति। एष्वान्तिमं 'कूटार्थ-कथा' इति पदं कमपि विशिष्टमर्थमभिद्योतयति। कूटरीत्या कस्यचिदर्थस्य कथनं 'कूटार्थ-कथा' पदेन व्यवह्रियते। अयम्भावः – शब्दोच्चारणमात्रेण प्रतीयमानः कश्चिदन्योऽर्थो मायात्। परमन्तर्हितो रहस्यभूतः कल्पनया प्रतिभाबलेन वा समुद्भावितोऽन्य एवार्थः समुदियात् तदिदं कूटार्थकथनमुच्यते। तत्प्रतियोगिभूतं 'यथाभूतार्थकथनम्' 'रिअॅलिटी' पदपर्यायरूपं विज्ञेयम्। एवमृग्वेदे यथा क्वचित् कूटार्थकथनोपलब्धिः; तथाऽन्यत्र यथाभूतार्थ-कथनोपलब्धिरपि प्राचुर्येण परिलक्ष्यते।

उभयविधकथनान्वेषणात् प्राग् ऋग्वेदे ऋषीणां तत्र निर्दिष्टानां कीदृशी स्थितिरित्यव-श्यमवधेयम्। तत्र केचित् मन्त्राणां कर्त्तार एव ऋषयः। अपरे तु द्रष्टार एवेति वदन्ति। नोभयविधता संभवति ऋषीणामित्यस्मदीया अवधारणा। अनेकेषु सूक्तेषु जडपदार्थानां तिर्य-क्प्राणिनां च ऋषित्वेन निर्देशात्। न तेषु मन्त्रकर्तृत्वद्रष्टत्वे संभवतः। विंशतिसंख्यापरिमित-प्रायाणि ऋग्वेदे संवादसूक्तानि। तेष्वपि परस्परं प्रत्यभिमुखीभूय कथोपकथनपूर्वकं मन्त्ररचनं तदर्थादिदर्शनं वा नोपयुज्यते। तस्मादेते ऋषयः केवलं कविनिबद्धप्रवक्तारः। यथा नाटकेषु दुष्यन्तादयः, पञ्चतन्त्रादिग्रन्थेषु च करटक-दमनक-संजीवक-लघुपतनकप्रभृतयस्तिर्यक्प्राणिनः कविना निबद्धाः प्रवक्तार एव केवलम्। क्वचित् पुनः ऋग्वेदे–'श्रद्धा, वाक्, यज्ञः, अघमर्षणः, इत्यादयो भावाः क्रियारूपा वा ऋषित्वेन निबद्धाः सन्ति। एवं वेदकर्त्रा कविना ताँस्तन् भावानभिव्यक्तीकर्तुं ये यत्र समुपयुक्ताः पदार्थाः प्राणिनस्तिर्यञ्चोऽपि वा, ते तत्र प्रवक्तृत्वेन निबद्धाः। गोतम-वशिष्ठ-वामदेवादिनामान्यपि कविकल्पितान्येव तत्र तत्र निर्दिष्टानि। नैतन्नामवाच्याः केचनाऽस्मत्सदृशाः पुरुषा आसन्।

अनयैव भावनया ऋग्वेदे काल्पनिकं कूटरीत्या प्रोक्तं वस्तुभूतञ्चार्थमन्वेष्टुकामः निर्बाधमनुकूलं पन्थानमाप्नुयात्, नातोऽन्यथा।

कूटार्थकथनोदाहरणानि पुनः– "चत्वारि शृंङ्गा त्रयो अस्य पादाः" (ऋ. ४।५८।४); "द्वा सुपर्णा सयुजा सखाया" (ऋ. १।१६४।२०), इत्यादीनि यथायथं बोध्यानि। यथाभूतार्थ-कथनपरञ्च कृषिसूक्तम् (ऋ. ४।५७।१-८)।

V-50

# A CASE FOR THE STUDY OF THE RGVEDA AS ORAL LITERATURE

**Nilanjan Sikdar**
School-danga, Bankura (W. B.)

During the last fifty years or so, scholars have proved that the structural unit in oral literature is not the word but the word bloc— sometimes adjectival or adverbial clause or again descriptive or denotative part of sentences. So in the oral construction, the structural principle involved is completely different. Again the evaluation of such literature is necessarily of a different order, involving a sifting of the inherited phrase-blocs, their arrangement and general organisation through the creative genius of the poet.

Thus, it can be said that oral poetry consists of the building of metrical lines and half-lines by means of formulas and formulaic expressions and of building of verses by the use of themes. Professor Parry defines formula as "a group of words which is regularly employed under the same metrical conditions to express a given essential idea." And by the formulaic expression is denoted a line or half-line constructed on the pattern of the formulas. By theme is meant the repeated ideas and descriptive passages in the poems.

Much useful work has been done with this theory of structural principle in the field of western oral compositions such as the Homeric poems the Yugoslavian songs etc. But almost nothing has yet been done to apply the criterion of modern researches to the oral element in the Vedas, one of the earliest oral compositions of the world.

When this task is accomplished it will throw a flood of light on the mode of composition in the *Rgveda*. If we analyse the structure we see :-

(1) The hymns are family hymns and (a) certain phrase-blocs are repeated in certain family hymns; (b) use of particular metre or rhythm in particular family hymns.

(2) Phrases from received blocs are altered slightly to suit a different metre.

(3) Use of special metres to suit a special deity.

(4) Identical structure of hymns.

V-49

# ऋग्वेदे कूटार्थकथनं यथाभूतार्थकथनञ्च

आचार्य उदयवीर शास्त्री
वैदिकसंन्यास आश्रम, गज़ियाबाद–१ (उ. प्र.)

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V–50

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(2) Phrases from received blocs are altered slightly to suit a different metre.

(3) Use of special metres to suit a special deity.

(4) Identical structure of hymns.

( 5 ) Entire single stanzas or groups of stanzas are repeated as refrains or otherwise.
( 6 ) Substantially identical stanzas are repeated.
( 7 ) Changed or unchanged distichs are repeated.
( 8 ) *Padas*, single or more than one are repeated.
( 9 ) There are metrical variations as result of addition or subtraction or verbal change in repeated *Padas* e. g. interchange between *Triṣṭubh* and *Jagatī*.
( 10 ) There are lexical and grammatical variations also.

Scholars like Bloomfield had anticipated some of these and called them repetitions. But we think all these repetitions are not mechanical or accidental but possibly are organically related to the very process of oral composition i. e. Vedic Poets composed hymns orally and all the required materials e. g. the idea, theme and structure, metre, and even phrases to suit the metre and the theme were readily supplied to them by the tradition. They had to arrange and adjust the inherited blocs and sometimes to create a new one by their own arrangement which also later became a part of the tradition. In the process of arrangement of presentation of the theme and even in the innovation of the theme itself the original creative genius of the poets came into play.

V–51

## MADHVA ON ARTHATAḤ NYŪNATĀ IN RV. II. 23. 16

**Dr. Anant Sharan Tiwari**
Deoria ( U. P. )

Madhva, the founder of Dvaita Scool of Vedānta, offers many unique and interesting observations while interpreting the *RV* verses. At times his observations are marked by oraginality and freshness of approach. One such place is where he talks of *arathataḥ nyūnatā* ' deficiency of meaning' in *RV*. II. 23. 16. Here he opines that some two lines appear to be wanting in this *ṛc* and hence the *ṛc* does not yield the sense of clarity and perfection. In this context, while interpreting the *Brahmasūtra* III. 4. 49. he envisages some two more lines forming a verse, in between the first and second lines of *RV*. II. 23 16.

The paper intends taking into account the propriety of these two additional lines given by Madhva intended to be the supplementary and want-

ing lines of *RV*. II. 23. 16. It has been observed that according to Madhva the main reason for such inadvertances in the *RV* is because of redaction of this text into various *Śākhās*. He is of the view that thanks to the division of *RV* into various *Śākhās* there had been *udvāpa* omissions' and *āvāpa* 'insertions' of many *ṛcs* in undesirable and unfit places and hence such indiscrepancies.

V-52

## A NATURALISTIC INTERPRETATION OF THE LEGEND "ŚUNAḤŚEPA"

**Smt. S. M. Vaidya**
Department of Sanskrit, Shivaji University, Kolhapur

The legend of Śunaḥśepa has been considered by workers like MacDonald, Haug, etc. as the proof of human sacrifice. As against this here the idea of human or animal sacrifice in Vedas is dismissed and this legend is construed on the basis of natural phenomena, on the line of the legend of Prajāpati-Rohiṇī interpreted in *Orion* by Lokamanya Tilak.

Here the sacrifice of Śunaḥśepa and the *jalodara* ( belly swelled up ) of Hariścandra are symbolic events. *Jalodara* stands for the cloud full of water but not pouring down, thereby causing draught. Indra is connected with the lightning and *rohita*, being *lohita*, meaning red coloured; the red coloured lightning being considered as an indicator of bad omen. *Śunaḥ* means *vāyuḥ*. *Śunahśepa* representing the wind strikes the cloud and makes it pour down. *Śunaḥ* is gen. sg. from *śvan* and its etymology is given by Yāska. *Śunaḥśepa* stands for high hopes for the welfare and prosperity of *sajīvaḥ*.

V-53

## THE THEORY OF BIRTH OF UNIVERSE FROM NĀSADĪYA SŪKTA IN COMPARISON WITH THAT OF THE MODERN SCIENCE

**Dr. P. V. Vartak**
521 Shanwar Peth, Poona 30

It is said that Vedas contain the Ultimate Truth. If it is so, it has to be in concurrence with the modern Scientific Truth. Here is a proof for the same.

The *Nāsadīya Sūkta* (*NS*) postulates that there was no *sat* nor *asat* at the time of the birth of the Universe. It is admitted by the science today, that there was no existent matter nor any imaginary non-existent matter at the time of the genesis of the Universe.

The statement that there were no *lokas* at the time is also accepted by the modern science, because it has proved that four million years ago the stars came into being, and not before.

"The Space and *vmbhas* appeared suddenly at a time" is a statement in the *NS*. *Ambhas* does not mean 'water' because, water being a part of *Sat*, was not present at that time. The name *Ambhas* suggests that it is a peculiar primitive matter emitting vibrations. The same concept is seen in modern science, this primitive matter being called 'Ylem' therein.

According to the *NS* there was no indication of Day and Night. This also is true because there were no stars and no planets.

There was only that One Thing, breathing without air, with its own Energy. Gamow, the famous modern scientist, has put forth the same concept : that primitive stars do 'breathe' with the Energy in the Stellar interior as a result of the nuclear and gravitational forces. As air is totally absent around the stars, they do breath without air. According to Sir Lovell, a modern Cosmologist, there was 'Only One Fireball' from which the whole Universe came into being. Thus, Sir Lovell supports the sage's idea of 'only one thing'.

The statement of the *NS* that there was complete darkness is quite true because there were no stars emitting light at that time; and the space is always dark in spite of the stars as the modern science has proved.

There was an undulating material which the sage has rightly named as *salila*. From this scattered undulating matter *ābhu* was formed which became enveloped by lighter material. This statement suggests the Gravitation force. Modern science concurs with this concept as it says that Gas Drop was formed from the primitive material and the gravitational force had started working sending lighter material to the periphery. Due to the gravitational pressure at the centre heat was developed The development of Heat is also referred to by the sage.

There were no criteria for the directions at that time, as there was no star or planet. Strands of the *Salila* from *ābhu* scattered in all possible

directions, became germ-holder and mighty. This hypothesis is similar to that of Kant–Weizsacker–Kuiper.

Thus, the theory about the birth of the Universe as formulated by the Sage of the *NS* appears to be exactly similar to the ultra-modern theory of the Nuclear age. This, in turn, proves that the *NS* contains the latest Scientific Truth.

V–54

## IDENTITY OF THE COMMENTATOR OF THE ATHARVAVEDA WITH SĀYAṆA THE COMMENTATOR OF THE ṚGVEDA

**M. R. Veerabhadraswamy**

Dept. of Sanskrit, Karnatak University, Dharwar

In 1880, Shankar Pandurang Pandit announced the discovery of a commentary on the *Atharvaveda* which was ascribed to Sāyaṇa. Pandit worked on that commentary assiduously for 15 years and finally brought out ( 1895–98 ) in 4 volumes ( Śaunakīya recension of the *AV*) together with the *pada* text and the *Bhāṣya* of Sāyaṇa.

Suryakanta raises the objection that the commentator on the *AV* cannot be the same as the commentator of the *RV*.

Hence the problem is taken up for study. The identical passages occurring in *AV* and other Saṁhitās, Brāhmaṇas and Āraṇyakas are studied, facts are analysed and after a thorough examination of the problem in all its aspects, the commentators are found to be the same.

Sāyaṇa's authenticity on the *AV Bhāṣya* is the main point in this paper.

Literary, inscriptional and other evidences also favour the identity. Tradition also favours Sāyaṇa's authorship. A host of modern scholars too agree that Sāyaṇa is the author of the *AV Bhāṣya*.

But why the following verse printed in S. P. Pandit's ed. of the *AV* should not be genuine after all, one does not know.

व्याख्याय वेदत्रितयम् आमुष्मिकफलप्रदम् ।
ऐहिकामुष्मिकफलं चतुर्थं व्याचिकीर्षति ।

Till we have positive evidence to the contrary we may take it that the tradition of identity of Sāyaṇa of *RV* with Sāyaṇa of *AV* is not baseless as alleged by Suryakanta and others.

V-55

## THE CONCEPT OF PRAJĀPATI IN VEDIC LITERATURE

**R. T. Vyas**

Bharatiya Vidya Bhavan, Bombay-7

The unmistakable tendency in the *Ṛgveda* towards monotheism, as the second stage of development of the religious spirit, brought forth the concept of Prajāpati as the supreme god. The word Prajāpati was used first as an epithet to Savitṛ (*RV.* IV. 53, 2) and Soma (*RV.* IX. 5. 9) and later at *RV.* 10. 121 he was recognised as the one Supreme Lord of beings. During the period of *Yajurveda* and *Brāhmaṇas* this highest position of Prajāpati was recognised and regularly maintained. In the Upaniṣadic times, the prevalence of the concept of Brahman made Prajāpati to occupy a subordinate position.

The central theme of the present paper is to establish that Prajāpati originally was an anthropomorphic representation of "Manas' (the Mind) alluded to at *RV.* 10. 129. 4. which was thought to be responsible for bringing the *asat* - indistinct existence into *sat* - distinct existence.

The Ṛgvedic hymn wherein the Manas is alluded to is a philosophic one revealing a very deep intuitive insight into the causal state of the universe. In the beginning, according to it there was neither *asat* nor *sat*. That was the unit wherefrom rose desire-the seed of Manas. This bond of *sat* and *asat* was found out by sages in their heart through one-pointed intelligence.

*Śat. Br.* 10.5.3, quoting the first words of the Ṛgvedic hymn, comments that neither *asat* nor *sat* was the Mind. The Mind when created wished to become manifest - more defined more substantial and through austerity it sought after a body. At *Śat. Br.*6.1.1 the same *asat* is stated to be Prajāpati, who desired to become many, and created first the speech, i. e. the triple science (the three Vedas). That became his foundation. He, then, created water, earth, wind, the sun, stars and directions. Having created the world, he, entering into union with speech by mind, created the gods from his upper

breaths and men from his lower breaths. Thus it was Prajāpati who created every thing here.

The union of Prajāpati's mind with speech gave rise to a myth of father being enamoured of his daughter ( *Mait. Saṁ.* 1.7.4; *Ait. Br.* 3.33 and *Śat. Br.* 1.7.4 ). His name is stated to be "Ka" ( *Śat. Br.* 11.5.4 ). He is identified with Soma and the Sacrifice *Śat. Br.* 12. 6.17 ). He was the first sacrificer ( *Sat. Br.* 12.8.2 ). Thus during Brāhmaṇa period Prajāpati received sacrificial and mythological associations. In the Upaniṣadic times, however, he has seen in his psychological character, and was equated with ego, with his inherent features, i. e. fear, and incompleteness.

Thus Prajāpati was originally a personification of Mind. It is Mind that desires and strives and brings about the objective universe. The ego and the universe both are essentially thoughts that arise out of the Absolute wherein their subjectivity and objectivity disappear as both are transcended and resolved.

V-56

## ACCENT OF THE CONJUGATION IN THE ATHARVAVEDA.

**Dr. Yajan Veer**

1125, Sector 15-B, Chandigarh-16

Accent is marked in the four Vedas, along with two Brāhmaṇas, the *Śatapatha Brāhmaṇa* ( including the *Bṛhadāraṇyaka Upaniṣad* ) and the *Taittirīya Brāhmaṇa* ( including its Āraṇyaka ).

Usually scholars have considered three names ( acute, grave and circumflex ) for the accent, as these are directly related to the substance ( Padārtha ). From the meaning point of view, acute has more importance than the remaining two. The accents are placed on a vowel, not on a consonant. On the other hand we can say that these are the qualities of vowels, and are well known in the sacred and secular literature. No word is available in the *Atharvaveda* which is not accented by a main accent, i. e. acute.

After a deep study of the Atharvaṇic Verbal System, it can be stated that the verb in the majority of its total occurrences remains unaccented. Sometime the accent is shifted up on the ending,

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After a deep study of the Atharvaṇic Verbal System, it can be stated that the verb in the majority of its total occurrences remains unaccented. Sometime the accent is shifted up on the ending,

sometimes upon the root, and sometimes upon the characteristic class-sign.

1. In the first conjugation, which adds *a* to the root, the syllable of the root is accented, e. g. *bhávati* ( *AV*. XI. 5.5 ),*vádati* ( *AV*. VI. 29.1 ).

2. The fourth conjugation adds '*ya*' to the root, and its inflections are also precisely like that of the first conjugation. In this class the syllable of the root is accented, e.g., *nṛt* = *nṛtyanti* ( *AV*. XII. 1. 41 ), and so on.

# CLASSICAL SANSKRIT SECTION (CS)

## CS-1

## RASĀBHĀSA IN THE MEGHADŪTA

**Dr. R. R. Ambardekar**
Saphalya, near Rly. Station, Chunabhatti, Bombay-70

Rasābhāsa is a technical term in the Sanskrit poetics. Viśvanātha defines Rasābhāsa as semblance or a mere appearance of a sentiment. When rasa proceeds with impropriety, there is Rasābhāsa. Viśvanātha gives some possibilities e. g. when love does not exist in both the parties - Kālidāsa condemns such love in ihe Third Act of the *Mālavikāgnimitra.* Among the different factors, love or emotion between inanimate objects results only in Rasābhāsa, the inanimates being incapable of having real feelings. The *Meghadūta* has inanimate heroes and heroines and the shadowy figures of the Yakṣa and Yakṣapatnī in Saṁbhoga and Vipralambha Śṛṅgāra respectively. Thus whatever is relished by them is Rasābhāsa and not rasa, would be the view according to these principles of literary criticism.

Kālidāsa does not seem to have shared these views. If this view of Rasābhāsa is applied to the works of Kālidāsa, much that is the best in him would have to be regarded as Rasābhāsa only, the conclusion that would be hardly acceptable to any lover of literature. Kālidāsa does not seem to have cared for *anaucitya* even, otherwise he would not have spent the seventh and the eighth Cantos in the *Kumārasaṁbhava* for the delineation of Saṁbhoga Śṛṅgāra between Śiva and Pārvatī. The poet believes that Nature has life and also moods like human beings. He celebrates the betrothal of the creeper Vanajyotsnā and the mango-tree and settles their marriage, in the first Act of the *Śākuntala.* In the best circumstances like these, there is perfect harmony between the Nature and the human world.

Even Manu declared that trees and creepers have inner life. Predecessors of Manu also believed that the Nature also has zest and delight of life. Āruṇi therefore described in the dialogue with Śvetaketu, in the *Chāndogya Upaniṣad* the Nyagrodha tree as drinking and enjoying. Succesors of Kālidāsa such as Bhavabhūti also stated that animals and birds keep friendship. One may, in this context, refer to the present-day views about the nature and the discovery of the late Jagadish Chandra Bose, regarding

inner life of trees, creepers and the like. Zoological researches would also claim reality for animals. Viewed in this light, the theory of Rasābhāsa held by the later theorists in Sanskrit is not applicable to the works of Kālidāsa.

Only four stanzas of Kālidāsa viz. *Kumārasaṁbhava* III 36. III. 39. VIII. 18 and the *Meghadūta* 29 have been quoted as the examples of Rasābhāsa, by the rhetoricians. This number is simply negligible and so there is hardly any Rasābhāsa in the works of Kālidāsa in general, and in the *Meghadūta* in particular.

CS–2

## VĀMANA–BĀṆABHAṬṬA'S INFLUENCE ON ŚRINĀTHA

**Y. Anantaramayya**

Principal, Dr. K. V. K. Sanskrit College, Guntur–2

Both Vāmama–Bāṇa–Bhaṭṭa and Śrīnātha were contemporaries and adorned the same court of Śrī Pedo Komatīvema Reddi of Koṇḍaveedu. Descriptions in the *Vemabhūpālacarita* which were used in Śrīnātha's works. Beauties brought by Śrīnātha from the original and additions he made and the propriety of the same. Brief comment and evaluation.

CS–3

## वर्णसमाम्नाय : प्रातिशाख्यों एवं पाणिनि के परिप्रेक्ष्य में

**डॉ. अवनीन्द्रकुमार**

एफ् १०।१५ मॉडेल टाउन, दिल्ली–९

भारतीय शाब्दिक आचार्य वर्णों के शुद्धोच्चारण के विषय में सदा सावधान रहे। शिक्षाग्रन्थ एवं महाभाष्य में अनेकत्र इस बात का प्रतिपादन किया गया है। शिक्षा ग्रन्थों का प्रवचन ही शुद्धोच्चारण के निमित्त हुआ है। प्रातिशाख्य एवं व्याकरण के शब्द-विषयक होने से उनमें भी वर्णोच्चारण का विषय संक्षेप से प्रतिपादित किया गयाहै । प्रस्तुत लेख में प्रातिशाख्यों एवं पाणिनीयतन्त्र को आधार बनाकर वर्णविषयक विचार प्रस्तुत किये गये हैं।

वर्णों की अभिव्यक्ति को लक्ष्य करके शब्दविद् आचार्यों के मतभेद वाक्यपदीय-कार भर्तृहरि ने अपने ग्रन्थ में दिखाये हैं। कुछ आचार्यों ने वायु का, अन्यों ने अणुओं का एवं कुछ ने ज्ञान का शब्दत्व प्रतिपादित किया है – 'वायोरणूनां ज्ञानस्य...' [वा. प. १.१०७]। शिक्षाकारों एवं प्रातिशाख्यकारों के अनुसार प्रायः वायु शब्दत्व में परिवर्तित हो जाता है। वाजसनेयि-प्रातिशाख्य [१-६,७] में – "वायुः खात्," "शब्दस्तत्" से यह बात स्पष्ट हो जाती है। अन्य प्रातिशाख्यों एवं वाक्यपदीय [१.१०८ "स्थानेष्वभिहतो वायुः शब्दत्वं प्रतिपद्यते"] से भी इस बात का समर्थन होता है।

वैयाकरणों के अनुसार "ज्ञान ही शब्दत्व को प्राप्त करता है" [पतञ्जलि–ज्योतिर्वज्ज्ञानानि भवन्ति]। कैयट भाष्यकार की बात को स्पष्ट करते हैं-'ज्ञानस्य शब्दत्वापत्तिरिति दर्शनमत्र भाष्यकारस्य'। भर्तृहरि एवं पाणिनीय शिक्षा में यही क्रम अधिक स्पष्टतया दिखाया गया है।

विभिन्न आचार्यों ने उक्त प्रक्रिया से अभिव्यज्यमान वर्ण अपने अपने ग्रन्थों में एकत्रित किये हैं। वहां-वहां उपनिबद्ध वर्ण-समाम्नाय प्रयोजनादि-भेद से भिन्नता रखते हैं। वर्णों की संख्या में भिन्न-भिन्न शास्त्रों में अन्तर पाया जाता है। वर्णों के क्रम में कुछ भेद दृष्टिगत होता है। कुछ वर्णों के उच्चारणस्थान में भी अन्तर परिलक्षित होता है।

## CS–4

## THE TEXTUAL VERSES IN THE KĀVYĀLAṄKĀRASŪTRAVṚTTI OF VĀMANA AND THEIR AUTHORSHIP

**Pratap Bandyopadhyay**

Department of Sanskrit, University of Burdwan, Burdwan (W. B.)

In the Section on Classical Sanskrit of the 10th Session of AIOC at Tiruputi in 1940, Prof. Sivaprasad Bhattacharya presented a paper under the above caption. The content of the paper is fairly clear from the *Summary of Papers* (p. 32) of the Session. The author notes three types of verses : (i) with no introductory link, (ii) with links such as *yad āhuḥ*, *evaṁ stuvanti*, (iii) with the link *atra ślokāḥ*. While the verses of the first type (including

those in the beginning and at the end of the work ) are easily admitted to be Vāmana's own composition,s traditional commentators, the author notes, regard the other types as coming from earlier sources – a view upheld by some modern researchers. The author concludes, while it is risky to be definite with reference to the verses of type ( ii ), there are sure grounds to hold that verses of type (iii ) are Vāmana's own compositions and are like *saṅgraha* and *āntara ślokas*. Reasons : ( i ) They form one compact mass with the rest of the *Vṛtti*. They merely summarize or supplement. ( ii ) No new ideology or technology in them. ( iii ) Evidence of masters like Bhoja and Mammaṭa.

While studying the work of Vāmana, the present author had a different feeling about the authorship of the verses in question. The purpose of the present paper is to show that in all probability the verses in question are not Vāmana's own compositions but borrowed from earlier sources. Expressions like *āhuḥ* do point to an earlier source. Though the verses of type ( iii ) form one compact mass with the rest of the *Vṛtti* this does not preclude the possibility that they are borrowed and utilized in Vāmana's scheme. The mention of *yati* ( caesura ) in a verse under III.1.25 is a new point not mentioned in the relevant *Sūtra* or the *Vṛtti* thereunderr. If early masters had any occasion to refer to any of the verses as Vāmana's, they might not have meant the same to be Vāmana's own composition.

## CS–5

## MUSIC IN KĀLIDĀSA

**Smt. Sudakshina Bandyopadhyay**
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Kālidāsa, one of the greatest poets the world has ever produced, has left for us an invaluable treasure of wealth in order to enjoy which the critic must possess a high degree of appreciative talent ( *bhāvayitrī pratibhā* ). The present paper pinpoints the fact that the literary appeal of Kālidāsa's works has been enhanced by a *liaison* with the art of music of which the poet was a great connoisseur. In Kālidāsa, literary charm has been interwoven with the appeal that the musical art creates. The poet appears to have believed that the art of music and that of literature are closely related. The result will be borne out by citing examples from his works.

CS-6

## SOME ASPECTS OF GOVINDARĀJA'S COMMENTARY ON THE VĀLMĪKI-RĀMĀYAṆA

**N. Radhakrishna Bhat**

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Govindarāja is a famous commentator on the *Vālmīki-Rāmāyaṇa* and stands supreme among the South Indian commentators. With his Vaiṣṇava approach to the text he has remained its authoritative exponent by upholding the qualities of Śrī Nārāyaṇa and main tenets of Śrīvaiṣṇavism. He is known for his profoud learning in the various branches of Sanskrit literature.

The colophons of his commentary reveal some information about his family and his preceptor, Śatakopadeśika. Govindarāja explicitly states that he was guided by his Guru, not only in regard to the commentary on the *Rāmāyaṇa* but in his spiritual persuits also. In the benedictory verses prefixed to the commentary on the Ayodhyā-kāṇḍa, he alludes to his having heard repeatedly the inspired expositions of the epic by his teacher.

Govindarāja's commentary on *Vālmīki-Rāmāyaṇa* namely *Bhūṣaṇa* covers the entire text. It is in harmony with the main doctrine of Śrīvaiṣṇa-vism, particularly, *prapatti*. The whole poem is like a long discourse on *prapatti*. His references to Vedic rituals go to show that he was acquainted not merely with the theory but also with the practical aspects of Vedic ritualism.

Thus, his commentary on the *Rāmāyaṇa* is a veritable treasure house of learning and scholarship. Its importance from the point of Vaiṣṇava faith is unique. In the course of the commentary Govindarāja also points out the peculiarities of the language of the epic and the literary merits of the composition on which he comments. Hence the commentary is very highly valuable from religious, philosophical, literary and linguistic points of view.

CS-7

## आचार्य पाणिनि का भाषाशास्त्र को अवदान

**डॉ. गंगाधर भट्ट**

संस्कृत विभाग, रा. वि. वि., जयपूर

आचार्य परम्परा में पाणिनि का स्थान सर्वोपरि है। पाणिनि से पूर्व अनेक आचार्यों ने व्याकरण विपयक अनुसन्धान किये जिन्हें अपनी प्रतिभा के बल

पर उन्होंने समन्वित कर संस्कृत का एक नया सर्वाङ्गपूर्ण ग्रन्थरत्न सम्पन्न किया। पाणिनि की जो मुख्य विशेषता है वह है उनकी सूत्रशैली । सूत्रों की अति संक्षिप्त रचनाशैली के द्वारा व्याकरण के नियमों को अत्यन्त स्पष्टता से बोधगम्य कराने की आचार्य पाणिनि की पद्धति उन्हें मूर्धन्य स्थान पर आसीन कर देती है।

संस्कृतका समग्र वर्णसमाम्नाय चौदह सूत्रों में ही समाविष्ट कर पाणिनि ने अपनी सर्वातिशायिनी प्रतिभा का प्रकाशन किया है ।

आचार्य ने वर्णमाला के लोकप्रचलित क्रम का परित्याग कर वर्ण समाम्नाय के लिए नूतन शैली को अपनाया उसी से वर्णों के वर्गीकरण में सरलता होती है ।

भाषा के मूलाधारभूत स्वराघात एवं बलाघात के नियम भी पाणिनि ने स्वर प्रकरण में निरूपित किये हैं । उनकी प्रकृति-प्रत्यय-विभाग-कल्पना से सभी पदों का व्युत्पत्तिजन्य अध्ययन सरलता से हो सकता है।

पाणिनि व्याकरण की सर्वातिशयिता इसी मे निहित है कि वहाँ एक भी वर्ण निरर्थक नहीं है। अर्थबोध की सक्षमता के साथ उनमें संक्षिप्तता प्राण रूप से अवस्थित है।

प्रस्तुत विवेचन से यह स्पष्ट हो जाता है कि पाणिनि ने भाषाविषयक एक भी पक्ष अधूरा नहीं छोडा है। ध्वनि, पद, वाक्य, वाक्यार्थ, स्वराघात, बलाघात आदि सभी पक्षों का सुस्पष्ट विवेचन पाणिनि की प्रतिभा के निर्दशन हैं ।

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## जयपुर के कविमूर्धन्य श्री कृष्णराम भट्ट

डॉ. श्रीमती राजेश्वरी भट्ट

संस्कृत विभाग, लालबहादूर शास्त्री कॉलेज, जयपुर

कविशिरोमणि भट्ट श्रीकृष्णराम जयपुर के विद्वत् समाज में प्रकाण्ड पण्डित एवं विलक्षण वैद्य हुए हैं। इनका काव्य और काव्यशास्त्र पर जितना अधिकार था उतना ही आयुर्वेद शास्त्र पर भी अधिकार था।

भट्ट मेवाड जाति के ब्राह्मण श्रीकृष्णराम भट्ट के प्रपितामह श्री लक्ष्मीराम भट्ट को राजाश्रय मिला। श्री कृष्णराम भट्ट अपने प्रपितामह से ज्ञान के क्षेत्र में आगे बढ गये, उन्होंने अनेक अच्छे काव्यों की रचना की और साथ ही राजवैद्य के पद पर भी आसीन रहे ।

श्री कृष्णराम भट्ट का जन्म भाद्रपद कृष्ण अष्टमी विक्रम सम्वत् १९०५ को जयपुर में हुआ। 'सिद्ध भेषज मणिमाला' नामक ग्रन्थ में उनका परिचय प्राप्त होता है। प्रकाण्ड पण्डित श्री जीवनाथ ओझा से उन्होंने नाना विद्याएँ सीखी। पारिवारिक विद्या होने के कारण आयुर्वेद उन्होंने अपने पितामह श्री लल्लूराम भट्ट तथा अपने पिता श्री जीवनराम भट्ट से पढा। शिक्षा के सम्बन्ध में उनके काव्य का 'जयपुर-विलास' में स्पष्ट रूपसे उल्लेख प्राप्त होता है।

कविशिरोमणि श्री कृष्णराम भट्ट के लगभग १७ काव्य उपलब्ध होते हैं । उनकी सृजनात्मक प्रतिभा का प्रस्फुरण संस्कृत साहित्य एवं आयुर्वेद के क्षेत्र में हुआ। कविका सर्वोत्कृष्ट काव्य 'जयपुर-विलास' काव्य है जो कवि की अमरकीर्ति का द्योतक है।

कविवर की दूसरी रचना 'आर्यालंकार शतक' है, जिसमें एक सौ आर्याएँ संकलित हैं। आर्या छन्द में विभिन्न अलंकारों को त्रिपुरसुन्दरी की स्तुति में गुम्फित कर उसके सौन्दर्य का वर्णन किया है।

एक अन्य काव्य 'सारशतक' में रघुवंश, कुमारसम्भव, किरातार्जुनीय, शिशुपाल-वध एवं नैषधीयचरित के कथानकों का संक्षिप्तीकरण है । पांच सर्गों में विभक्त इस काव्य के प्रत्येक सर्ग में एक एक महाकाव्य की कथा वर्णित है।

'मुक्तक-मुक्तावली' काव्य कवि के स्फुट पद्यों का संकलन है। सात सरों के इस काव्य के अन्तिम सर में भाषाचित्र नाम से हास्यास्पद हिन्दी, संस्कृत, उर्दू तथा जयपुरी भाषा का मिश्रित छन्द बनाकर रसिकजन-मनरंजन किया है। 'कच्छवंश महाकाव्य' जयपुर नगर के राज्य परिवार से सम्बन्धित ऐतिहासिक महाकाव्य है। यह ग्रन्थ अप्रकाशित है तथा कवि के पौत्र श्री देवेन्द्र भट्ट के पास सुरक्षित है। कच्छवाह वंश के राजाओं का देशप्रेम एवं उनकी संस्कृत सेवा का इस काव्य में सुन्दर वर्णन किया गया है।

इन काव्यों के अतिरिक्त पलाण्डु दिग्विजय, जयपुरभेलक कुतुक, गप्पसमाधान, सम्राट सुताभिनन्दन, काशीनाथस्तव, होलोत्सव, माधवपाणिग्रहणोत्सव, गोपालगीत,

काव्यमाला प्रशस्ति एवं 'सिद्धभेषजमणिमाला' उनके ग्रन्थ उपलब्ध हैं । 'सिद्धभेषज मणिमाला' ग्रन्थकार की अन्तिम एवं सर्वश्रेष्ठ रचना है । पाँच गुच्छों के इस ग्रन्थ में कवि ने आयुर्वेदविषयक अपने ज्ञान का परिचय दिया है । इसमें नित्यनैमित्तिक कर्म, दिनचर्या, ऋतुचर्या, रात्रिचर्या, रोग एवं उनकी औषधियों का वर्णन है ।

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## व्यवस्थितविभाषा ।

**वसन्तकुमार मनुभाई भट्ट**

१०१।३, गार्डन वार्ड, चार रस्ता, मन्दिरस्य समीपे, मणिनगरम्, अहमदाबाद–८

'न वेति विभाषा' [ १-१-४४ ] इति सूत्रेण विभाषासंज्ञा क्रियते । सा च प्राप्तादिरूपेण त्रिविधा : त्रिविधायाः विभाषायाः भिन्नस्वरूपेयं व्यवस्थितविभाषेष्टरूपसिध्यर्थमनुपाणिनिकालस्यैका विशिष्टा युक्तिरास्ते । व्यवस्थितविभाषा पाणिन्युपज्ञाता नास्ति तथा च श्यतेरित्वं व्रते नित्यमिति वार्तिकं प्रस्तुतकर्ता कात्यायनोऽपि तां न जानातीति स्पष्टमेव ।

अनावश्यकमुक्तवार्तिकमिति प्रदर्शनार्थं भाष्यकारः

"देवत्रातो गलो ग्राह इतियोगे च सद्विधिः ।
मिथस्ते न विभाष्यन्ते गवाक्षः संशितव्रतः ॥"

इति व्यवस्थितविभाषायाः श्लोकं पुरस्करोति । अत्र देवत्रातः, गल इत्यादि–शब्दानां त्राणः, गर इत्यादिशब्दैः सहैकस्मिन्नेव विषये विकल्पेनान्वाख्यानं न क्रियते ।

व्यवस्थितविभाषेयं वार्तिककारस्योत्तरकाले भाष्यकारस्य च पूर्वकाले प्रचलिताऽभूदिति प्रमाणपुरस्सरं व्याख्यायते मया ।

भाष्यकृतान्यासामपि व्यवस्थितविभाषाणां कण्ठरवेण निर्देशः क्रियते । तद्यथा 'अजेर्व्यघञपोः' [ २.४.५६ ] इत्यत्र व्यवस्थित-विभाषाया उल्लेखः प्राप्नोति । उक्तश्लोकस्य व्याख्यानावसरे कैयटेनोक्तं यदेतच्चोदाहरणं, न व्यवस्थितविभाषाणां

परिगणनमिति । तेनान्यत्र प्राप्नुवत्यः व्यवस्थितविभाषा उक्तश्लोके च प्राप्नुवत्यः व्यवस्थितविभाषाः तयोर्मध्ये नास्ति कोऽपि भेद इति कैयटाशयः । किन्तु तदसङ्गतम् । यतो ह्युक्तश्लोकस्थितासु व्यवस्थिताविभाषास्वर्थभेदे रूपभेदः प्राप्नोति । तत्र वैकल्पिकसूत्रविहितं कार्यं विकल्पेनैव भवति । तथापि लक्ष्यानुरोधेनार्थमभिसमीक्ष्य रूपस्य नियमनं क्रियते । तत्रैकस्मिन्नेवार्थे विकल्पासिद्धे द्वे रूपे न प्राप्नुतः । व्यवस्थिता [ नियमिता ] विभाषात्रार्थभेदेन, तेन शुद्धयौगिकार्थे व्यवस्थितविभाषेति शब्दः प्रयुक्त इति प्रतिभाति । उक्तश्लोकादन्यत्र प्राप्नुवत्यः व्यवस्थितविभाषाः प्रयोगाणां पर्यालोचनेन ज्ञायते यत्तत्र वैकल्पिकसूत्रविहितं कार्यमिष्टसन्दर्भे नित्यं भवति यद् वा न भवत्येव । अत्र विगताऽवस्था विकल्परूपाः यस्याः विभाषायाः सा व्यवस्थिताविभाषेत्यर्थः ।

काशिकाकारेणापि भाष्यानुक्तत्वेऽप्यन्यत्र व्यवस्थितविभाषाया आश्रयणं कृतम् । तत्रापीष्टसिद्धिर्भवति पक्षे च रूपान्तरं न प्राप्नोति ।

लोकव्यवहृताः येऽनियमिताः प्रयोगाः श्रूयन्ते तान् साधयितुं पाणिनिना बहुलग्रहणं कृतम् । तद्यथा 'विशेषणं विशेष्येण बहुलम्' [ १-१-५७ ] इत्यादौ सर्वोपाधिव्यभिचारार्थं बहुलग्रहणमिति काशिकायाम् ।

कालान्तरे इष्टरूपसिध्यर्थं केषांचिद् वैकल्पिकसूत्राणां नित्यप्रवृत्तिरप्रवृत्तिर्वा आवश्यकीति भाष्यकृतादिभिः निरीक्षितम् । अन्यथा वैकल्पिकसूत्रेण पाक्षिकः दोषो दुर्वार एव । अपि चैतादृशेषु प्रसङ्गेषु 'अजेर्व्यघञपोः' [ २-४-५६ ] इत्यादौ बहुलग्रहणस्याभावो वर्तते । अन्यथा तेनैवेष्टं सिध्येत् । अतः अनुपाणिनिकाले भाष्यकारकाशिकाकारादयः पाणिनेः सूत्रान्तर्गतां सूत्रान्तरादनुवर्तमानां वा विभाषां व्यवस्थितविभाषेति मन्यन्ते । तया च व्यवस्थितविभाषया महदंशे बहुलग्रहणेन यादृशी व्यवस्था क्रियते तादृशी व्यवस्था सिध्यति ।

व्यवस्थितविभाषया क्वचित्प्रवृत्त्यादिरूपं विविधमवस्थानमाकृतौ पदार्थे वेदितव्यम् । तत्र हि सर्वं लक्ष्यराशिमेकीकृत्याभिसंक्षिप्य तदुभयमुपदिश्यते पाणिनिना ।

एतेन व्यवस्थितविभाषानाम्नीयं युक्तिरनुपाणिनिकाल एव प्रचलिताऽभूदिति सिद्धं भवति । यया युक्त्या विकल्पेन प्राप्तरयानिष्टरूपस्य निवृत्तिः क्रियते । इष्टरूपं च साध्यते इत्यलम् ।

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# NARAHARI UPĀDHYĀYA – THE NAIYAYIKA

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Navyanyāya in its early period developed through the sharp dialectic of two rival camps of Mithilā and Bengal. Yajñpati Upādhyāya, his son Narahari Upādhyāya and pupil Jayadeva Miśra represented the Mithilā school while Vāsudeva Sārvabhauma and his pupil Raghunātha Śiromaṇi were the exponents of the Bengal school. Unfortunately works of all these Naiyāyikas excepting Raghunātha's have not yet been published. An analysis of the manuscript of Narahari's *Anumāna Dūṣaṇoddhāra* (a commentary of Gaṅgeśas *Tattvacintāmaṇi*) provides us with a true picture of this glorious period of disputation. Jayadeva (*alias* Pakṣadhara), although a pupil of Yajñapati, raised objection almost on every point against Yajñapati and again was vehemently attacked by Narhari, his own pupil, who defended his father against the attack of Jayadeva and fittingly named his work as *Dūṣaṇoddhāra* (cf. *Kriyate tātamate dūṣaṇoddhāraḥ*, *Anumānadūṣaṇoddhāra*, Tanjore Mss. Cat. No. 10944). Two other Navya-naiyāyikas, Pragalbha and Vāsudeva, criticised Yajñapati, and Narahari gave a fitting reply to their criticism also. Narahari cited and criticised Pragalbha nine times : Twice in *Vyadhikaraṇābhāva* section (ff. 14a 16b), once in *Parāmarśa* section ( f. 99a ), six times in *Hetvābhāsa* section (ff. 111b, 114b, 116b, 119a, 126b, 136b). On three occasions (ff. 28b, 31b, 33b) Narahari rejects the charges of Vāsudeva against Yajñapati and all these are on *Sāmānyābhāva*. He takes Jayadeva to task on every section and refers to his views with *gurucaraṇāstu* etc. Sometimes he brings in his support the views of pre-Gaṅgeśa Naiyāyikas such as Udayana, Maṇikaṇṭha (f.70a = *Nyāyaratna* p. 110), Vardhamāna etc. His *Dūsaṇoddhāra* on *Sabdakhaṇḍa* (ref. *Tarkatāṇḍava*, Vol. II, p. 35) has not yet been discovered.

In Navyanyāya the problem of Sāmānyābhāva *vis-a-vis Viśeṣābhāva* is a crucial one, since it has its bearing on the definition of *vyāpti* and *hetvābhāsas*. The problem whether generic absence is distinct from the totality of specific absences, can be traced back to Gaṅgeśa's final definition of *vyāpti*. Navyanyāya maintains that generic absence is not only different from individual specific absences but even from the specific absence-complex, although the Naiyāyikas, mentioned above, sharply differ from the other in their approach to the problem. The present article seeks to analyse the related texts of Yajñapati, Jayadeva, Vāsudeva and Narahari and brings out Narahari's position on the issue.

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# वैदिकयुगे तन्त्राणि तथा शक्ति-साधना

हृषीकेश भट्टाचार्य

कुनकुन सिंह लेन, पटना–६

सोपनिषदामृगादिवेदानाम् आविर्भावत आरभ्य त्रिविधदुःखोपशमनाय प्राधान्येन तेषामेव अनुशीलनैरुपलक्षितः कालखण्डो वैदिक-युगम् इति अत्र प्रबन्धे अभिमतः ।

सनातन-धर्मिणामैहिक-पारत्रिकाध्यात्मिक-मार्गदर्शकानि शास्त्राणि मुख्यतया वेदास्तन्त्राणि पुराणानि चेति त्रिधा भिद्यन्ते । तेषु पुराणानां श्रुत्यर्थवहतया तानि वेदतस्तन्त्रतश्च अर्वाचीनानीत्यत्र नास्ति विसंवादलेशोऽपि । किन्तु वेदतन्त्रयोर्मध्ये पौर्वापर्य-सम्बन्धनिर्णयरूपो विषयस्तथा दुष्करो यथा "मुह्यन्ति यत् सूरय" इत्यपि न अत्युक्तिर्भवति ।

विषयस्य एवं दुःसमाधेयत्वे सत्यपि कश्चिद् वैदिक-मन्त्रद्रष्टा ऋषिः शक्तिसाधनायां गुरोरभिमतः मार्गान्तरं प्रवर्त्तयन् तन्त्रमाश्रयतीति चेद् दृश्येत अपिच अर्वाचीनतरेण केनापि अपरेण तन्मार्गप्रवर्तकं शास्त्रं प्रणीय तद्ग्रन्थकर्तृत्वेन ऋषेर्नाम योजितमेवंविधबोधस्य अपि पक्षेचेत् प्रमाणाभावः विपक्षे च युक्तयः स्युः तर्हि वैदिकयुगे तन्त्राणामस्तित्वे प्रमाणान्तरमुपलब्धमिति निःसंशयमवगन्तुं शक्यते ।

मन्ये ब्रह्मावगतिसिद्धौ महावाक्यार्थ-विचार-श्रवणमननादिरूपः पन्थाः ब्रह्मविद्भिः रूपदिश्यमानोऽपि सकलजनकृते आश्रयितुं सुकरो न बभूव । अतएव केचिद् अद्वयमेव तत्त्वमधिगन्तुं यया अयं विश्वप्रपंचो निर्ममे तां ब्रह्मणः शक्तिमेव आश्रितवन्तः । यस्याः प्रसादतः ब्रह्मण्यनुभूते नष्टायामविद्यायां द्वैतेन भासमानया तया शक्त्या सह आश्रयितुर्जीवस्य ब्रह्माद्वैतं सम्पद्येतेति । अतएव एतद् वक्तुं शक्यते यदेतदवधि औपनिषदस्य ब्रह्मण उपासना धाराद्वयेन प्रवहति विविदिषांरम तथा ब्रह्म ह्यभिसन्धाय शक्तेरुपासकाः शाक्ता इत्याभिधीयन्ते स्म ।

अस्मिन्नेव युगखण्डे तन्त्रेतिनाम्ना प्रसिद्धेषु शास्त्रेषु विहितेन आचारानुष्ठानात्मकेन विधिना सह वर्णाश्रमाचारनिष्ठया वेदसम्मतया शक्तिसाधनपद्धत्या विरोधः प्रादुर्बभूव । केत्तित् तेषु तन्त्रान्तर्गतेषु आगमनिगमेषु शुभाशुभत्वेन पृथक्तां निर्दिश्य शुभागमानवलम्ब्य अन्यमुपासनाविधिं प्रावर्त्तयन्त । कश्चित् तन्त्रविहिताभ्यामेव नामरूपाभ्यां तन्त्रविहितेनैव

बीजेन च ब्रह्मप्रतिष्ठां शक्तिमाराधयन्नपि तान्त्रिकानस्पृश्यानिव मन्यमानः तान्त्रिकमाचार-विशेषं तथा निन्दति यथा निन्दाभिरेव निन्दनीयस्य निन्दाकालाद् बहुपूर्वत एव भारतीयेषु प्ररूढमूलता प्रतीतिमेति। अपि च, अपरो मन्त्रद्रष्टा ऋषिः पूर्वोक्तजनतः शक्तितत्त्वे लब्धदीक्षोऽपि स्वप्रणीते शक्तिदर्शने शक्तितत्त्वं स्वरूपत एव अन्यथा व्याख्याय तान्त्रिक-माचारविशेषमेव शक्त्युपासनायां चरमाचारत्वेन विधत्ते तथा नान्यः पन्था विद्यतेऽयनाय इति मुक्तकण्ठं घोषयति।

एवं वेदान्ताविर्भावात् अनतिकालपरवर्त्तिनि युगखण्डे शक्त्युपासनायां वेदाचारस्य कदापि तन्त्राणां स्पर्शतोऽपि सचैलस्नानं, कदापि तेषां कण्ठालिङ्गनं वैदिकयुगे तन्त्राणाम-स्तित्वनिश्चये आलोचकानां मनो दढयति। पुनः उत्तरसमये आविर्भूतेषु शाक्तदर्शनेषु साधकानां शक्तितत्त्वबोधे क्रमविकासोऽपि परिलक्षितो भवति इति।

## CS–12

## INTRIGUE IN THE MAHĀVĪRACARITA

**N. K. Biswas**

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Bhavabhūti's *Mahāvīracarita* is essentially a play of political intrigue. Introducing 'an intriguing Mālyavat' in this drama he has shown his close knowledge of politics. Again, effecting quite a number of innovations into the plot which he has borrowed from the well-known epic *Rāmāyaṇa* he has distinguished himself as an able playwright.

All the characters (especially, Mālyavat, Paraśurāma, Kaikeyī, Śūrpa-ṇakhā) and the various situations of the play have been depicted by Bhava-bhūti in such a way that they are all remarkably distinct from those tradition-ally known. Consequently, they bring great credit to the dramatist.

The paper attempts to adduce evidence for the above remarks.

## CS–13

## THL FOUR DEMEANOURS OF THE NĀṬYAŚĀSTRA

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The *vṛttis* are par excellence the theatrical criteria. They are the fourfold way of communication through action and this is why they are

rendered by the word demeanour, contrary to the accepted practice of calling them the styles. From the point of view of their essence, they can be divided into two categories : rational and emotional. To the first the verbal and the conscious demeanour will belong. To the second - the delicate and the violent. The two aspects of human presence in action, which make up these four demeanours are word and gesture. The first is basically an expression of reason, the second of emotion. Yet due to changing mutual proportions, they arrange themselves between these two poles into a chiaroscuro pattern of the four demeanours. I submit that on the one hand the conscious demeanour represents this type of human action in which both the word and the gesture are prompted and controlled by reason. On the other hand the delicate demeanour represents this type of human action in which both the word and the gesture are mainly controlled by emotion. The remaining two demeanours represent less balanced state of things. In the verbal demeanour it is before all the word that carries on the message of reason, the gesture being at the best spontaneous and hardly controlled consciously accompaniment of the word. To the contrary in the violent demeanour the gesture as if intensified additionally by stage-props costume and decor is the most important transmission of emotion.

CS–14

## SOME OBSERVATIONS ON THE ILLUSTRATIONS USED IN DIFERENT ALAṀKĀRA WORKS

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A critical estimate of any of the works on Alaṁkāra does not depend so much on the merit of the illustrations used by the authors. However, a study of the varieties of illustrations used by different authors – their sources and content – could reveal a lot of information that might be of interest to students of Sanskrit literature.

It is found that Ālaṁkārikas like Bhāmaha, Daṇḍin, Udbhaṭa, Rudraṭa, Vidyānātha Vidyādhara, Abhinava Kālidāsa and Jagannātha have mostly used their own verses for illustrations – either with the sole intention of elucidating the point or with the additional purpose of praising their patrons. Most of the Ālaṁkārikas relied, however, on verses taken from various sources such as anthologies, gāthās, poetical works and dramas.

It is interesting to note that the post-Kālidāsa Alaṁkārikas have rarely used illustration from the famous works of the great poet, with the glorious exceptions of Mahimabhaṭṭa, Hemacandra and Rāmacandra-Guṇacandra. The last two authors have profusely drawn from Kālidāsa to illustrate their points. Their marked preference for Kālidāsa may be due to their genuine appreciation for the poet. Incidentally, both Hemacandra and Rāmacandra were followers of Jainism, and Kālidāsa, a worshipper of Śiva, has, on many occasions, used the word 'Arhat' which generally stands for the Jaina ascetics (*Raghuvaṁśa* 1st canto, 5th canto, *Kumārasaṁbhava* 6th canto, *Abhijñānaśākuntala* 5th act). Are we to conclude that the two Jain authors were inspired by this reverence of Kālidāsa for 'Arhats'?

## CS-15

## "MĀGHE MEGHE GATAṀ VAYAḤ" — A NEW APPROACH

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In *Māghe meghe gataṁ vayaḥ* two Kāvyas of two different characters are mentioned together. Character of the *Śiśupālavadham* is the super-abundance of Śāstric knowledge whereas the *Meghadūtam* is characterised by its superb delineations of sentiment. Extensive knowledge of Śāstras which a reader had to acquire while appreciating the *Śiśupālavadham* and the realisation of sentiment which he had while reading the *Meghadūtam* are enough for the whole life. This is the generally accepted meaning of this proverb. But the author of this paper thinks that the reason behind mentioning these two Kāvyas is altogether quite different. Here 'Māgha' represents Saṁbhoga type of erotic sentiment and 'Megha' the Vipralambha type. These two divisions of erotic sentiment are interdependent on each other i. e. no one attains its proper delineation without the help of the other. Again, the idea, that among the rasas, Śṛṅgāra is the most predominant is to be found in the *Śṛṅgāraprakāśa*, Rudraṭa, *Agnipurāṇa*, Bhānudatta and other works on rhetorics. Now, as Śṛṅgāra is the most fundamental predominant sentiment and as its delineation, attains fulfilment only when its two wings are operative at the same time, – the commentator mentioned two Kāvyas as representa-tives of its two branches. That the *Śiśupālavadham* abounds in Saṁbhoga śṛṅgāra is clearly established by a thorough consideration of the subject matters of the cantos from IV to XI and of other also. All the minute techniques of love-sports as innumerable as are possible, have formed a

beautiful necklace in which the goldsmith Māgha has set gems after gems with every possible care and industry. This is what inspires me to think that Māgha surpasses all other poets in delineating the love-sentiment. Out of twenty, twelve or thirteen Cantos are undoubtedly irrelevant on one hand and full of descriptions of amorous feelings on the other. This character, no doubt, was taken into consideration when Mallinātha said this and definitely he had an intention to mention two Kāvyas of two different characters – one of love in union and the other of love in separation.

## CS-16

## SATIRICAL COMPOSITIONS OF KṢEMENDRA

**Umarani Chakravarty**
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The four satirical compositions of Kṣemendra i. e. *Narmamālā*, *Deśopadeśa*, *Samayamātṛkā* and *Kalāvilāsa* form the subject-matter of this article. During Kṣemendra's lifetime the political situation of Kashmir was going from bad to worse. The rulers of Kashmir were not strong enough to cope with the corruption, which, taking the chance of the incompetence of the authority, increased day by day.

The idealist poet Kṣemendra could not go on simply observing the injustice prevailing all over his country. He was urged by his poetic spirit to protest through his poetical works against the immoral behaviour of his countrymen. Consequently the four satirical works were composed. In the *Narmamālā* he severely criticised the thorughly corrupted administrative body. In the *Deśopadeśa* the members of the society belonging to the different categories were criticised. In the *Samayamātṛkā* the disgraceful life of the harlots has been put forward. The *Kalāvilāsa* deals in general with the virtues and vices of life and ends with salutary advices by following which one may attain a life full of bliss.

Kṣemendra's satirical characters remind us of Ben Jonson, the noted comedian in English literature, the world of whose comedy is also the heightened picture of contemporary London-life with its manners, types, foibles and affectations. The satirical works of Kṣemendra rightly satisfy the definition of comedy given by Cicero, viz. "Mirror of manners, imitation of life, rectification of society."

CS-17

## DAṆḌIN'S CONCEPTION OF POETRY : A FRESH ENQUIRY

**Dipak Chattopadhyay**

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Poetry is a communicable expression. Communication implies the existance of a series of three terms. The poet and reader are the two extremes. Language is the middle term. Daṇḍin analyses poetry from the poet's side. He does not explain how the poet has to rely on his reader's ability to respond to what his language can only suggest.

His aphorisric definition of poetry contains two terms : *iṣṭārtha* and *padāvalī*. When a poet tells us something which he has experienced, the *padāvalī*, on the poet's side, expresses his experience. On the reader's side, *padāvalī* represents the poet's experience. Thus according to Daṇḍin it would be just as true to say that the poetry represents things as to say that it expresses things.

Expression and representation are not two separate entities. They are two sides of the same coin. In poetry they are combined in a homogeneous whole. This is the implication of the term *avacchinnatva*. In poetry, which is a communicable expression, *padāvalī* expresses the poet's mind, or temperament and consequently catches the feeling-tone of the poet. On the other hand, *padāvalī*, on the reader's side, represents the poetic image.

From this angle, the present paper suggests a new way of translating Daṇḍin's ancient wisdom in a modern idiom.

CS-18

## रामायणस्य वर्षावर्णने गीतिकाव्यधर्मिता

**श्रीमती जयश्री चट्टोपाध्याय**

१३।१, पी. एन्. मित्रा लेन, न्यू अलिपूर, कलकत्ता–५३

रामायणस्य किष्किन्धाकाण्डे अष्टाविंशसर्गे वर्षावर्णनायां गीतिकविताया लास्योच्छला गतिश्छन्दसामाकुलसंचारेण सरभसमेव चित्तमाकर्षति । व्यक्तिमुखीना वर्णनाधर्मिता अत्र दरीदृश्यते यया च रामहृदयावेगो हृदयतटमस्य प्लावयित्वा बहिरुच्छलितो रससंजीवनधारया।

सामाजिकानां तृषादग्धं मानसमभिषिञ्चति । सर्वत्रैव वर्णनायां बहिरङ्गे रूपोल्लासः, अन्तरङ्गे अन्तस्तोयस्य रामस्याश्रुनिरुद्धाकूतिः, एवं वैपरीत्येन विगाहमाना [ उद्दीपनविभावभूता ] निसर्गवर्णना सर्वाभरणभूषितापि रामाश्रुनिषिक्ता सर्वरिक्ता प्रतीयते ।

सौन्दर्यस्य पूर्णतात्र व्यक्तिहृदयस्य शून्यतामेव वैपरीत्येनाधिकतरमुपपादयन्ती गीतिकाव्यानुषङ्गमाधत्ते । किंबहुना, अत्र भाषाविन्यासे, रूपकल्पसन्निवेशे, छन्दसामुन्मदसञ्चरणे सर्वत्रैव गीतिकवितायाः स्वैरगतिर्महाकाव्यधर्मितां सभ्रूभङ्गमुपेक्षते ।

## CS-19

## BHARTṚHARI'S ANALYSIS OF PĀṆINI 5.1.116 : TATRA TASYEVA

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Pāṇini has framed three rules ( *P.* 5.1.115-117 ) governing the addition of the suffix *vati* to form the words in classical Sanskrit. Subsequent grammarians have questioned the *raison d' ětre* of framing the latter two rules. In fact, the *Cāndra Vyākaraṇa* contains only one rule which reads : *ive vatiḥ* ( *CV* 4.1.135 ). Bhartṛhari has also discussed the purpose of the latter two rules ( *P.* 5.1.116-117 ). Kaiyaṭa in his commentary on the said two rules also closely follows Bhartṛhari. The present paper purports to discuss the view of Bhartṛhari in regard to the first of the said two rules; i. e. *P.* 5.1.116 ( *tatra tasyeva* ).

Bhartṛhari analyses the formation secured by this rule and suggests some important notions underlying these formation. The conclusions reached by Bhartṛhari may be summed up as follows :

1. *P.* 5.1.116 is useful for covering the instances where the similarity of substance or quality is conveyed. The former rule *tena tulyaṁ kriyā ced vatiḥ* could not cover them because of the mention of the word *kriyā* in the rule. And the mention of the word *kriyā* was necessary in order to avoid the undesired formations like *govat anaḍvān.*

2. *P.* 5.1.115 enjoins the suffix in the sense of *tulya,* while the present rule enjoins it in the sense of *iva.* The difference lies between the sense of comparison conveyed by *iva* and *tulya* respectively. Bhartṛhari has brought this difference into sharp focus. Bhartṛhari's influence seems to be reflected

in the later rhetoricians' effort to distinguish between the *ārthī upamā* and *śrautī upamā* in *vatyanta* formations.

3. The rule gives a clue that besides the sixth case-ending, the seventh also is added in connection with *iva*, in order to convey *śeṣa* relations. It also shows that the other case-affixes cannot be used in connection with *iva* to convey the *śeṣa* relation.

SC-20

## भानुचन्द्रचरिते जैनपण्डितसिद्धिचन्द्रगणिः ।

**श्रीमती प्रतिमा चौधरी**

संस्कृत विभाग, लेडीं कीन गर्ल्स कॉलेज, शिलाँग–१

मोगलराजसभालंकारेषु पण्डितेषु सिद्धिचन्द्रगणेर्नाम समधिकं प्रसिद्धम् । प्राचीन-भारतीयजैनधर्मावलम्बिपण्डितप्रवरेष्वपि स खलु अन्यतमः । तद्विरचितविविधग्रन्थराजयो हि तस्य पाण्डित्यपरिचायिकाः । गुरुभक्तिनिवेदनकल्पे तद्विरचितग्रन्थः– भानुचन्द्र-चरितम् । ग्रन्थेऽस्मिम् सिद्धिचन्द्रेणात्मजीवनविषयः समासेन लिपिबद्धः । अतः पुस्तकमिदं खलु ऐतिहासिकमूल्यसमन्वितम् ।

CS-21

## A NOTE ON THE AUTHORSHIP OF THE WORKS ASCRIBED TO RAGHUNĀTHA NĀYAKA

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King Raghunātha Nāyaka reigned at Tanjore from 1572 to 1631 A.D. Himself a versatile genius, Raghunātha Nāyaka was very much interested in different branches of art e. g. Music, histrionics, literature, architecture etc. He was adorned as Abhinava Bhoja, Bhārata-Vidyā-Dhurandhara Sāhitya-Bhoja and Kavirāja-Śiromaṇi.

In all 15 works are known so far to have been composed by Raghu-nātha Nāyaka. Only three of them, viz. *Rāmāyaṇasāra-Saṅgraha*,

*Bhāraiasāra–Saṅgraha* and *Saṅgīta-Sudhā* are in Sanskrit; the rest are in Telugu.

On the basis of a verse in the *Caturdaṇḍi–Prakāśikā* the book *Saṅgīta–Sudhā* is now treated to have been written by Govinda Dīkṣita, though it has been published in the name of Raghunātha Nāyaka. So also as back as in 1940 Dr. Raghavan conjectured that Kumāra Tātācārya was the real author of some of the works ascribed to Raghunātha Nāyaka.

The interpretation of the verse in reference needs revision, while the question of authorship of other works like *Pārijāta–Haraṇa* does not stand at all. The works of those names were composed by Raghunātha Nāyaka in Telgu while Kumāra Tātācārya composed in Sanskrit only. It is quite possible and natural too that his proteges chose to adopt the themes of their patron's works for their Sanskrit works, as Madhuravāṇī also did.

## CS–22

## OUTLINE OF THE SOCIO-ECONOMIC STRUCTURE OF THE GUPTA PERIOD

**Dr. Asit Kumar Datta**

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In this paper I want to penetrate my vision into the Socio-economic structure on which the pomp and grandeur of Gupta Empire solely depends. It is the very foundation which is conducive to the majestic, literary panorama as reflected in the works of Kālidāsa. It is the determinant factor of the creation of such genre and erudition manifested in the literature of Kālidāsa. *Arthaśāstra* of Kauṭilya is the living evidence of the strong-built economic structure. We know that the mentality of a contemporary period determines the mentality of the poet and artists, technicians etc. So, it is quite obvious that the mentality of the period emanates from its production relation, and that is the offshoot of the socio-economic condition.

I want to show this vividly underlying the decorative Upamās and adornations imprinted largely in Kālidāsa's Mahākāvyas; and to confirm the tenet relating to the socio-economic condition as the determinant factor of all the cultural facets of life prevailing in that age.

CS-23

## POETIC VALUE OF A MINOR INSCRIPTION FROM CENTRAL ASIA

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A few inscriptions on wooden plaques were found in the Niya village near the river Niya and discovered by Sir Aurel Stein in his expeditions to Chinese Turkestan. In nature they are commands of some chieftains to the local authorities. Mainly these are in Prakrit, occasionally mixed with local dialects. In one of them there are a few Sanskrit verses which deserve attention. It is curious that in the 3rd or 4th century A. D., there in this region far off from the main land of Sanskrit, we get some pearls of Sanskrit verses. Here is an attempt to give a brief idea of the poetic value of those verses.

CS-24

## APAVĀRYA AND JANĀNTIKAM IN THEORY AND PRACTICE

**Dr. Smt. G. V. Davane**

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The stage-directions *apavārya* or *apavāritakena* and *janāntikam* are very common in Sanskrit plays. Bharata in his *Nāṭyaśāstra* explains the first as *nigūḍhabhāvasaṁyuktam* and the other as *kāryavaśāt pārśvagataiḥ aśrāvyam*; but this does not make the two terms quite clear. Abhinavagupta suggests a point of distinction between the two; but unfortunately it is not correct. It is Dhanaṁjaya, who, for the first time, brings out clearly the distinction between these two stage-directions. Later critics like Sāgaranandin, Rāmacandra-Guṇacandra, Viśvanātha, do not add aṇything new. Now many Sanskrit plays were available to Dhanaṁjaya. Hence an attempt is made to analyse the aside-remraks in these plays to find out whether the rules laid down by the Sanskrit critics are in consonance with the practice followed in these plays. The critical survey shows that the remarks in *Daśarūpa* in general hold good for the aside-remarks in the plays.

Sanskrit commentators like Kāṭayavema and Jagaddhara have not added anything new in this regard. Annotations on these two terms by

eminent modern scholars are sometimes confusing, though many important features of these 'asides' have been brought to light by them. The critical study undertaken in this paper yields the following conclusions :

Both these stage-directions are used when three or more characters are present on the stage. (A) *Apavārya* is used when the speaker wants to communicate some secret instruction or information to certain other character, concealing it from other or others. No response from the addressee is expected. For communicating the secret he or she takes a turn, which should be easily noticed by the spectators. (B) *Janāntikam* is used when the speaker wants to discuss or decide about some secret with certain other character concealing it from other or others. The speaker holds up his or her palm, with its fingers excepting the indicating finger spread up in front of the face near the cheek – right or left according to the position of the actors on the stage, in order to exclude the characters beyond the back side of the palm from hearing it. The speaker should not take a noticeable turn. Then there follows a mutual conversation, after which the hand is put in the normal position. *Apavārya* does not necessarily reveal a secret in the plot. *Janāntikam* should be explained as *janānām pātrāṇām ante*, and not as *janānām antike*.

Though this distinction is not meticulously observed in the writing of Sanskrit plays, yet in general the practice follows the essentials of these stage directions. Some cases of divergence from the rules can be explained on the basis of exigencies of the stage.

CS–25

## RASAVAT ALAṀKĀRA – A CRITICAL STUDY

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The अलंकार named रसवत् is accepted by many rhetoricians. It was originally conceived by the propounders of the अलंकार school of poetics and thereafter was also accepted by the supporters of the other schools such as ध्वनि,रस etc. Thus, though this अलंकार is accepted by many different scholars it is differently conceived by them. In the proposed paper an attempt is made to examine critically the various views regarding the रसवत् अलंकार.

CS–26

## कस्तावदिन्दुराजः ?

**श्रीमती मृदुला दे**

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साहित्यशास्त्रेतिहासपर्यालोचनावसरे इन्दुराजद्वयस्य परिचयः प्राप्यते । तयोर्मध्ये एकस्तावद् भट्टेन्दुराजोऽभिनवगुप्तस्य गुरुरपरश्च प्रतीहारेन्दुराजः काव्यालङ्कारसार-संग्रहटीकाया लघुवृत्ते रचयिता । अयं प्रतीहारेन्दुराजः खीष्टीयनवमदशमशतकयोर्मध्ये आविर्भूत इति प्रतीयते । अभिनवगुप्तस्तु खीष्टीयदशमैकादशशतकयोर्मध्ये जीवित आसीदिति परात्रिंशिकानामकविवरणग्रन्थाज्ज्ञायते । इन्दुराजद्वयमभिन्नमेव न वेति विषये नैकमत्यं विपश्चिताम् । केचिद् विविधैर्दृष्टान्तैरिन्दुराजद्वयमभिन्नमेवेति प्रतिपादयन्ति । अस्माकं मतेन तु पृथगिति सिद्धान्तः । प्रबन्धेऽस्मिन् ग्रन्थोद्धृतिसहयोगेन मतमिदं प्रतिष्ठापितम् ।

CS–27

## ROLE OF INDRA IN THE VIKRAMORVAŚĪYA

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Indra is by far the most important character in the play *Vikramorvaśīya* of Kālidāsa.

In this paper it is shown that the character of Indra is very suggestive in this drama. He is not seen for a moment on the stage throughout the drama but his presence is felt tremendously. He is mentioned as 'Mahendra' for about fourteen times in the drama. Other epithets such as Maghavā, Maghonaḥ, Vajriṇaḥ, Śatakratuḥ, Pākaśāsana, Marutvat, Surendra, Sahasrākṣaḥ and Purandara seem to be the qualifications attributed to him in this drama.

Kāmandakī in the famous drama *Mālatīmādhava* of Bhavabhūti is called Kāryanidhāna by her disciples. In the same way Indra is almost Kāryanidhāna in this play. It is due to his grace that Purūravas is able to

have Urvaśī as his beloved for the whole life. Indra promotes the love of Purūravas and Urvaśī befitting each other.

The fulfilment of Urvaśī's desire for love is also the result of his grace.

Though the hero and heroine of *Vikramorvaśīya* are considered by the scholars as gallant and dashing, they are, in fact, the puppets in the hands of Indra. In this sense Indra is the only character who becomes the Sūtradhāra of the drama.

CS-28

## DHANAṀJAYA'S CONCEPT OF YATHĀSAṀKHYA IN THE SAṀDHI DOCTRINE

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When we read the works on dramaturgy we at once notice that rules about different aspects of drama are abundant in them. It appears that these rules are meant to be useful as guidelines to a writer, a framework or a plan of developing his theme. The chief exponent of Dramaturgy was Bharata and among later theorists like Dhanaṁjaya, Rāmacandra-Guṇacandra, Viśvanātha etc. Dhanaṁjaya was prominent.

In this paper I shall endeavour to compare the views of Dhanaṁjaya on the concept of Saṁdhis and Saṁdhyaṅgas ( junctures and their parts ) to those of Bharata and examine how far his idea of junctures is suitable for the development of plot construction of any Sanskrit drama. I shall also point out the modifications which he has made in Bharata's theory and their value as principles of Dramaturgy.

Dhanañjaya was posterior to Bharata by approximately 1000 years. During this period many dramatists flourished and there was a considerable addition to the number of dramas in Sanskrit. The question which naturally occurs to us is why Dhanaṁjaya thought it necessary to reorganise Bharata's theory; whether it was after analysing the literature which was available to him ( according to Bharata's doctrine ) and finding it insufficient; and if he added something to Bharata's doctrine.

Bearing these questions in mind, I shall briefly discuss Dhanaṁjaya's doctrine of junctures.

The most important and perhaps the only change which Dhanaṁjaya introduced in this doctrine is his *Yathāsaṁkhya* doctrine. I shall evaluate this doctrine and find out its merits and demerits.

## CS-29

## SANSKRIT COMPOSITIONS OF KṚṢṆADAYĀRṆAVA

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A few Sanskrit poems of Kṛṣṇa Dayārṇava are given here. After giving some information about the schools of Marathi Literature in the middle ages it is shown that the poet belonged to the school of Pandit poets who camposed some Sanskrit pieces too. The poet lived between 1596 and 1662 ( Śaka Era ) i. e. between 1674 and 1740 AD. His guru was Shri Govind Choudhari of impressive personality.

These Sanskrit pieces were collected from the Sanatan Math at Mungi and the Bharat Itihas Samshodhak Mandal at Pune.

The contents of these texts are the same as those of the Philosophy of the Varkari Sect. After discussing the poetic and the linguistic particulars of these pieces, the text is given at the end of the article.

## CS-30

## THE CHARACTER OF THE GĪTAGOVINDA

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The *Gītagovinda* of Jayadeva represents a fine specimen of lyrical literature and by virtue of its pattern and rhythm it occupies a unique place in the realm of Sanskrit Kāvya. In the sphere of metre it advents the approach of Vernacular pattern of rhyming, and so far as structural pattern is concerned it goes nearer to the dramatic composition, which blossoms forth into the splendid Jatra of later times. The theme of the lyric poem is comprised of the episode of love between Rādhā and Kṛṣṇa, conceived of in later Vaiṣṇava literature as the embodiments of the Supreme Spirit and his motivating

functions, the chief of which is represented by the function of gladdening. In its inimitable poetical paintings the *Gītagovinda* reflects the passion of love in union, love in separation, yearning of the lover for union with his beloved and anguish of the estranged consort. The theme of love and the technique adopted in carving out poetical paintings give a universal character to the lyric and are responsible to a great extent for its universal appeal.

Though propounders of Vaiṣṇava faith and religion hugely draw upon the *Gītagovinda* and refer to this unique lyric as a specimen of sacred literature representing the source of entire Vaiṣṇava faith, a careful analysis of the work reveals it to constitute a specimen of ordinary secular love poem, presenting the joys and sorrows of love, the ecstasies and appeals of earthly emotion. The *Gītagovinda* does not depict love as a spiritual appeal, moving high up, in the firmament. On the other hand, the Love delineated in it moves and plods on earth and takes due note of the hunger of the body. Like Kālidāsa Jayadeva also takes the body and the soul together; he envisages a merger of the hunger of the body and the appeal of the spirit, as a result of which his love emerges as a perfect blending of corporeal craving and spiritual urge. In his endeavour to dilate upon the pleasures of Sex and the joys of union, Jayadeva has taken care to see that the conventional feelings of the connoisseur are not hurt in any way and that traditional norms of literary theory are not thrown to winds even to the slightest extent. This explains his selection of two divine personalities as the hero and the heroine of his works.

In the very opening stanza the *Gītagovinda* represents Kṛṣṇa as a timid boy, who is placed in charge of Rādhā. By doing this the literary artist wants to import a religious fervour into the book. But this does not take away from the lyric its secular character. In the paper a modest attempt has been made to establish the secular character of the *Gītagovinda*.

CS-31

## भट्टनायक की दृष्टि में काव्य तथा रस : एक समीक्षा

**डॉ. दशरथ द्विवेदी**

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'हृदयदर्पण' के अभाव में काव्य तथा रस विषयक भट्टनायकमत का सम्यक् विवेचन तो सम्भव नहीं है, न किसी के लिये सम्भव रहा है। तथापि 'अभिनव

भारती', 'लोचन' या अन्यत्र से भट्टनायक की जो छवि उभरती है वह अभिनवगुप्त की अपेक्षा कम महत्त्वपूर्ण हो ऐसा नहीं लगता। व्यञ्जनावादी होने के कारण अभिनवगुप्त के लिये स्वाभाविक ही था कि, वह 'दर्पणकार' के मत की आलोचना करते किन्तु मूलतः विरोधी भी भट्टनायक का सिद्धान्त स्वयं अभिनव के लिये भी कम उपयोगी रहा हो ऐसा नहीं माना जा सकता। भट्टनायक के मत को विद्वानों की बडी संख्या का समर्थन न मिल पाने का कारण संभवतः 'हृदयदर्पण' की अद्यावधि अनुपलब्धि ही रही है, अन्यथा अनुभव की यथार्थता पर अवलम्बित भट्टनायक का रसविषयक सिद्धांत और उससे सम्बद्ध काव्य का स्वरूप रस एवं काव्य के इतिहास को एक महती उपलब्धि रही है, जिसके स्वयं अभिनव भी कम ऋणी नहीं हैं। प्रकृत में भट्टनायक के उन सभी मतों को एकत्र कर जो यत्र-तत्र बिखरे पडे हैं, उन पर एक विहंगम दृष्टि डालने का प्रयास किया गया है।

**CS-32**

## कालिदासकृतिषु नगरवर्णनम्।

**डॉ. कैलाश नाथ द्विवेदी**

संस्कृत विभाग, लक्ष्डा महाविद्यालय, अजीतमल (इटावा) उ. प्र.

कालिदासस्य कृतयः वाणिज्यशासनकेन्द्रीभूतेषु धर्मार्थकामतीर्थरूपेषु भारतीय-नगरेषु, तक्षशिला-पुष्कलावती-हस्तिनापुरमथुरा[ मधुरा ]अयोध्या-शरावती-प्रतिष्ठान पुष्पपुरप्राग्ज्योतिषमिथिलाकाशीमाहिष्मतीदशपुरोज्जयिनीकुशावतीकुण्डिनपुरोरगपुरालकौषधिप्रस्थादिनगराणां वर्णनेन विलसन्ति। वर्णनमिदं राष्ट्रियभावनासांस्कृतिकचेतनाभ्यां समन्वितं वर्त्तते। अतएव महाकविर्वर्गचतुष्टयमाश्रित्य नगराणां पुरातन-सांस्कृतिक पृष्ठभूमौ माहात्म्यं निर्दिशन् भौगोलिकदृष्ट्याऽपि सम्यगवस्थितिमभिव्यक्तवान्।

तात्कालिकसमृद्धराज्यानां केन्द्रीभूतानि तानि नगराणि ज्ञानविज्ञानकलावाणिज्यादि-क्षेत्रेषु विश्रुतानि सामान्यतः समतलभूभागेषु, सरित्संगमतटेषु, गिरिशृङ्खलासु चावस्थितानि आसन्। धर्मतीर्थं कनखलं, अर्थतीर्थमुज्जयिनी, विदिशा, कामतीर्थं वृन्दावनं च महाकवेः सर्वे प्रियनगराणि सन्ति।

नामावशेषेषु नगरेषु, अलकौषधिप्रस्थनगरे विहाय सर्वेषामेषां सम्यक्, समीकरण-मवस्थितिश्च ज्ञातुं शक्यते। कालिदासः स्वकृतिषूल्लिखितनगरैः समृद्धशालिन्याः

सप्राणायाश्च भारतीयसंस्कृते: सर्वेषां पक्षाणां शोभनां व्याख्यां प्रस्तौति। समग्रभारतवर्तिन्यस्तस्योज्जयिनीविदिशामथुरायोध्यापुष्पपुरादिनगर्य: धर्मार्थकामपुरुषार्थै: पूर्णा: भौतिकाध्यात्मिकसमृद्ध्योरन्तिमां सीमामधिगत्य धर्मशिक्षाराजनीतिकलावाणिज्यादिविषयाणां च केन्द्रीभूय देशविदेशेषु गौरवान्विता: बभूवु:।

अतएव अस्माभि: कालिदासवर्णितनगरैस्स्वस्वर्णिमातीतस्य सत्यं मूल्याङ्कनं कुर्वद्भि: नवजागर्ति: सांस्कृतिकचेतनां च लब्ध्वा एषां धार्मिकैतिहासिकपुरातात्त्विकराजनैतिकभौगोलिकादिदृष्ट्या व्यापकमध्ययनं करणीयमिति शम्।

## CS–33

## THE CONCEPT OF TIRASKARIṆĪ IN KĀLIDĀSA

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The controversy regarding the curtain whether it had been used or not on the stage at the time of Kālidāsa is now over. Kālidāsa himself referred to the word *tiraskariṇī* in the sense of curtain in his works, *Mālavikāgnimitra* (II. 1) and *Kumārasambhava* (I.14). The latter indicates that the curtain had been suspended at the front side of the stage. It further explains the position of the curtain that it was not being moved by the hands of two servants in the shape of a piece of decorated cloth, but that it was lifted up and loosened like a curtain used in those days. It is also hinted that at the back side as well as at the middle of the stage some curtains were admitted according at the time of dramaturgy at Kālidāsa.

## CS–34

## AN APPROACH TO THE ART OF SPEECH IN SANSKRIT KĀVYAS

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*Vāgbhūṣaṇaṁ bhūṣaṇam*

The finest jewel of adoration for the human beings is good speech. Ancient seers, philosophers, poets and great thinkers had realised the true

value of language ( *Vāc* ) as the most potent instrument of expression and communication. So, a proper methodology has been laid by them in the study of speech in its various aspects. In this regard credit of the oratorical analysis of speech goes to the Sage-Poet Vālmīki, a pioneer in the field.

The present study is an attempt at aesthetic delineation of the speech in Sanskrit Kāvyas, in its various aspects, viz, social poetical, educational, diplomatic, commercial and philosophical. The study is mainly based on the two great Epics, the *Rāmāyaṇa* and the *Mahābhārata*, and the illustrious poets like Kālidāsa, Bhāravi, Bhāsa, Daṇḍin etc., and copious references have been given to substantiate the subject.

CS-35

## POETIC GENIUS OF RĀJĀNAKA RATNAKAṆṬHA

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Rājānaka Ratnakaṇṭha is well known as a scribe in whose handwriting we find various valuable Sanskrit manuscripts of Kashmir. Stein has complained about his cursive characters which are not easily legible even to a practised reader of Śāradā script. But Ratnakaṇṭha was not a mere copyist. He belonged to a well known family of scholars and was himself a great scholar as is evident from his learned commentaries on Jagaddhara's *Stutikusumāñjali*, Vasudeva's *Yudhiṣṭhiravijaya*, Kṛṣṇacandra's *Prabodhacandrodaya*, Ratnākara's *Haravijaya* and Mammaṭa's *Kāvyaprakāśa*. First two commentaries only have been published upto now. He was also a poet of no mean merit and the present paper throws some light on his poetic genius as revealed in his *Ratnaśataka*, *Śambhukṛpāmanoharastava* and many verses in praise of Śiva incorporated in his commentary on *Stutikusumāñjali*. While commenting a good piece of poetry, the poet Ratnakaṇṭha could not resist his temptation of composing similar verses and this is how we find not less than fifty verses studded on his commentary in *Stutikusumāñjali*. *Ratnaśataka* composed in Śaka year 1587 corresponding to 1665 A. D. is a beautiful Muktaka Kāvya describing various aspects of the Sun in one hundred and one verses.

The poet is a devout worshipper of the god Sun and praises various auspicious and agreeable aspects of this deity. He is also an accurate observer as is indicated by various homely images. He is fascinated by the rising

sun which appears to him like a small child opening its reddish hands and approaching its mother. Dawn, day and dusk all attract his attention. *Śambhukṛpāmanoharastava* and verses found in the commentary on *Stutikusumāñjali* evince Ratnakaṇṭha's devotion for god Śiva. He is adept in the use of various figures of speech.

## CS-36

## VEDANTIC INTERPRETATION OF KĀLIDĀSA'S MEGHADŪTA

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Kālidāsa's *Meghadūta* has been studied widely, commented on elaborately, quoted and imitated profusely by a large number of devoted admirers all over the world. More than fifty commentaries on the poem show its pride of place among the scholars. The commentators, according to their personal points of view, interpret the poem in different ways. They also try to explore the versatile genius in Kālidāsa. Thus, one commentator describes Kālidāsa as a great traveller; another calls him a meteorologist, while a third finds a voluptuary in him. All these explanations seem to be one-sided and not exhaustive.

The *Meghadūta* is, no doubt, a marvellous specimen of poetic excellences. It may be that the poet also thought it to be so. But it seems that he was blissfully unaware of the fact that he was preaching a fine philosophical thought in the garb of poetic imagination. The philosophical thought here is of the famous Vedāntic doctrine on the Universal Soul and the Individual Soul. As I have understood, the Yakṣa in the *Meghadūta* stands for a Jīvanmukta Soul who, though free from bondage, is still under the spell of the impression of nescience (*ajñāna*) and hence acts like a worldly person. The cloud is represented as one craving for knowledge of the Soul Supreme. The Yakṣa-patnī is the Universal Soul which is indescribable in words and inconceivable even in mind. The Yakṣa endeavoured to find her in creepers, in rivers, in hills, in beasts and birds and even in the moon; but in a particular thing she is not confined. She is to be found here and there and everywhere, and not in a particular place. This echoes the Upaniṣadic saying - *Sarvaṁ khalv idaṁ Brahma* "All this is Brahman." Alakā in the *Meghadūta* stands for the state of Salvation which is described as an incessant flow of joy unaffected even by a tinge of sorrow. No wordly thing can be

npared with those described in Alakā, just as no wordly experience can be npared to the state of Salvation.

Thus by writing the *Meghadūta* Kālidāsa has served two purposes at ne and the same time. He has made the current of the Vedāntic doctrine ow under the surface of poetical wave.

CS–37

# A FEW EXPERIMENTS ON CLASSICAL SANSKRIT VṚTTA–METRES

**Prof. Dipak Ghosh**
Anandamohan College, Calcutta–9

A few experiments in classical Sanskrit Vṛtta–metres have been made in this paper mainly following Gaṅgādāsa's *Chandomañjarī*.

Classical Sanskrit metre is devided into two : *Vṛtta* and *Jātī* (वृत्तं जातिरिति द्विधा). *Vṛtta* metre is counted by syllables in each foot of a four-footed verse (वृत्तमक्षरसंख्यातम). *Vṛtta*-metre is again divided into three : समवृत्त (even), अर्ध-समवृत्त ( semi–even ) and विषम-वृत्त ( uneven ). It is my first experiment that the metres conventionally known as अर्ध-समवृत्त may also be converted into सम-वृत्त.

My second experiment is on उपजाति. Generally, उपजाति is known as a mixture of different types of sama vṛtta metre only, as for example, of इन्द्रवज्रा and उपेन्द्रवज्रा. But it is seen that उपजाति is also possible with the metres which are not necessarily of the same number of letters in each foot.

The third experiment is to change of definition of some metres by simply doubling the contents of a particular metre instead of making new one. Gaṅgādāsa has already shown the way in defining पञ्च–चामर simply by doubling प्रमाणिका in each foot of a verse i. e. प्रमाणिका–पद–द्वयं वदन्ति पञ्चचामरम्. In the same way we define भुजङ्गप्रयात and विद्युन्माला by doubling सोमराजि and कन्या respectively. Thus द्विता सोमराज्या भुजङ्गप्रयातम् and द्वे चेत् कन्ये विद्युन्माला instead of existing definitions.

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In conclusion, it is to be be stated that the deviation from the beaten track of Classical Sanskrit prosody in modern age depends on how far it is appreciated by the connoisseurs of poetry.

CS-38

## NĀMA-MĀHĀTMYA OF PANTA VIṬṬHALA

**R. P. Goswami**

Librarian, C. A. S. S., University of Poona, Poona-7

Viṭhobā Aṇṇā Daptardār *alias* Panta Viṭṭhala was a veteran Sanskṛitist of the last Century who lived in Karad on the bank of Kṛṣṇā. He wrote several works on Dharmaśāstra, Bhakti, Śrauta and Vedānta in Sanskrit. His greatest contribution to our culture was that Haridāsas of Maharashtra used his Marathi compositions in the *Kirtanas.*

His *Nāmamāhātmya* is a commertary on selected *ṛks* which according to Panta Viṭṭhala do instruct in the glory of *Nāma*, the name.

In this work he has commented upon 127 *ṛks* in which the word *nāma* occurs. An attempt is made by Panta Viṭṭhala to comment upon these *ṛks* so as to suit the meaning with the devotion of Vaiṣṇavite faith. His style is illustrated with examples.

CS-39

## नाट्यदर्पण की मौलिक मान्यताएं – एक विवेचन

**डॉ. श्रीमती प्रीति गोयल,**

**श्रीमती सरोज खण्डेलवाल**

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पर उनकी मौलिकता स्पष्ट परिलक्षित होती है — यथा रस का सुखदु:खात्मक स्वरूप नितांत मौलिक है। नाट्यदर्पणकार ने श्रृंगार – हास्य – वीर – अद्भुत – शांत को सुखरूपात्मक तथा बीभत्स, भयानक, करुण, रौद्र को दु:खस्वरूप माना है। करुणादि को मात्र दु:ख रूप मानने में तर्कों को उपस्थित किया है, किंतु नाट्यदर्पणकार का यह रसस्वरूप निर्दुष्ट नहीं कहा जा सकता है, क्योंकि इनके द्वारा प्रस्तुत किए गए तर्कों से ऐसा प्रतीत होता है कि नाट्यदर्पणकार की दृष्टि में लौकिक अलौकिक रस एक ही हैं जबकि वस्तुत: ये भिन्न हैं।

नौ रसों के अतिरिक्त लौल्य, स्नेह, व्यसन, सुख और दु:ख इन पांच रसों की संभावना करके यद्यपि नाट्यदर्पणकार ने रस संख्या में वृद्धि की है, किंतु इनका अन्य रसों में अन्तर्भाव हो सकता है, इसलिए इनकी पृथक् सत्ता न मानना ही समीचीन है।

इनके अतिरिक्त नाट्यवृत्तियों के प्रस्तुतीकरण की नवीन विधा, रौद्र रस में सत्व की किंचित् सत्ता होने के कारण रौद्र रस का सात्वती वृत्ति में परिगणन, नाटिका एवं प्रकरणिका की रूपक सत्ता; षट्पदा नान्दी त्र्यस्र नाट्यगृह हेतु एवं अष्टपदा नान्दी चतुरस्र प्रेक्षागृह हेतु, वीर तथा श्रृंगार के अतिरिक्त अन्य रसों का भी नाट्य में अंगी स्वरूप; – आदि स्थल नाट्यदर्पण की मौलिकता के परिचायक हैं। इन स्थलों की निर्दुष्टता अथवा सन्दिग्धता के विवेचन का तुच्छ प्रयास ही शोध पत्र का विषय है।

CS-40

## आधुनिक जीवन के पर्यवेक्षण में मृच्छकटिकम्

**श्रीमती कुसुम गुप्ता**

संस्कृत विभाग, विक्रम विश्वविद्यालय, उज्जैन

वैदिकयुग के समानान्तर विकासोन्मुख नाट्य-संस्था के सामाजिक और सांस्कृतिक मूल्यों को भरतमुनि ने अपने लक्षणग्रन्थ में एक विशिष्ट लक्ष्मणरेखा के घेरे में आवृत्त कर दिया है। किसी भी प्रकार के समसामयिक परिवर्तनों की चेष्टा को उसी प्रकार तिरस्कृत कर दिया जैसा कि कालिदास के शब्दों में —

रेखामात्रमपि क्षुण्णादा मनोर्वर्त्मनः परम् ।
न व्यतीयुः प्रजास्तस्य नियन्तुर्नेमिवृत्तयः ॥ रघु. १-१७

लेकिन किसी भी व्यवस्था और स्थापित मूल्यों के प्रति पारम्परिक दृष्टिकोणसे विलग होकर विचारों के विकल्पन की प्रक्रिया का अन्त किसी लक्षणग्रन्थ के पूर्ण विराम से नहीं हो जाता । वेदार्थ के निर्णय पर कौत्स अपने विचारों की प्रतिष्ठा कर सकता है तो क्या रूपक विधा में युगयुगीन परिवर्तनों की रेखाओं को ग्रहण कर समग्र सामाजिक चित्र चित्रित नहीं किये जा सकते ? भारतीय सांस्कृतिक जीवनमूल्य निरन्तर परिवर्तनशील चेतना के समन्वित स्वरूप की ओर स्पष्ट इंगित करते रहे हैं । तथापि अनेक युगयुगीन परिवर्तनों के बीच भी संस्कृत नाट्य-परम्परा अविच्छिन्न ही रही है ।

जब से संस्कृतनाट्य-कृतियों का भारत की सीमाओं के बाहर परिचय एवं प्रसार होने लगा धीरे धीरे शूद्रक के कृतित्व का आकलन और उसके संदर्भ नये प्रकाश में प्रस्तुत किये जाने लगे । शूद्रक के विविध हास्य प्रयोग तथा जीवन के प्रत्येक स्तर से उभारे गये पात्र केवल शूद्रक के सबल प्रयोगों के आधार पर पारम्परिक समालोचकों के बीच चर्चा के विषय बने हैं ।

'मृच्छकटिकम्' के पात्र समाज के सामान्य जीवन के प्रतिनिधि हैं । यद्यपि गणिका वसंतसेना के तुल्य नारी का आदर आधुनिक संभ्रान्त समाज में होना कठिन ही है, किन्तु वसन्तसेना के अन्तर्द्वन्द्व एवं उसके टूटते व्यक्तित्व की वेदना में झाँकने का कोई आधार पूर्ववर्ती युग में इतना सुलभ नहीं था, जितना आधुनिक युग के समानान्तर व्यक्तित्वनिष्ठ दृष्टिकोण में उपलब्ध है । फिर उसके पात्र चोर हों या जुआरी, उन्हें मनोविनोद के लिए स्वीकारना अलग बात है और सामाजिक देन के रूप में उनके व्यक्तित्व को और उलझनों को समझना बिलकुल ही भिन्न आयामों के अन्तर्गत आते हैं ।

'मृच्छकटिकम्' के उपर्युक्त सूक्ष्मतन्तुओं को अभी तक स्पष्ट नहीं किया जा सका है । जिनके कारण भारतीय सांस्कृतिक पीठिका के परिचय के अभाव में भी विदेशों में शूद्रक को सहज स्वीकारा गया है । इस शोधपत्र में उन सूक्ष्म तन्तुओं का विशद पुनर्मूल्यांकन प्रस्तुत किया जायेगा ।

CS-41

# आर्यासप्तशती और भारतीय संस्कृति

श्रीमती प्रमिला गुप्ता

'मेघालय', अरविन्द नगर, हिरा मिल के पास उज्जैन

इस निबंध में गोवर्धनकृत आर्या-सप्तशती का निम्न-लिखित विषयों में सांस्कृतिक अध्ययन किया है।

१. वर्णव्यवस्था २. संस्कार

३. खान-पान ४. वेश-भूषा

५. सौन्दर्य-प्रसाधन ६. आभूषण

७. शासन

८. आर्थिक-व्यवस्था ९. गृहव्यवस्था

१०. परिवार ११. मनोविनोद के साधन

१२. ललित कलाएँ १३. धार्मिक रीतिरिवाज

इन सबके अतिरिक्त अनेक सामाजिक रीतिरिवाज, रोगों के नाम, लक्षण व दवाएँ, अस्त्रशस्त्र, पात्र, शय्या, नारी सौंदर्य, पुरुष सौंदर्य, दाम्पत्य सम्बन्ध, संकेतस्थल, सौंदर्य दर्शन, आलिङ्गन, विरह की दशा आदि से सम्बन्धित एक सुन्दर व विशाल चित्र आर्यासप्तशतीकार ने हमारे समक्ष प्रस्तुत कर दिया है।

इस प्रकार देखा जाय तो आचार्य गोवर्धन ने भारतीय संस्कृति का एक अत्यन्त समुज्ज्वल एवं आदर्श व्यावहारिक रूप पाठकों के सम्मुख रख दिया है।

CS-42

# ŚLEṢĀLAMKĀRA, WITH A SPECIAL REFERENCE TO BHAṬṬODBHAṬA

**Gurupad K. Hegde**
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The noteworthy flow of playing on words in Sanskrit attracted the attention of rhetoricians. They called it Śliṣṭam and later on Śleṣa.

For the first time the word 'Śleṣa' occurs in the *Nāṭyaśāstra* as a poetic attribute. So, Bharata stands as the promoter of Śleṣālamkāra though he is not its exponent.

Prior to Bhaṭṭodbhaṭa, Bhāmaha, Daṇḍin and Vāmana dealt with Śleṣālamkāra. They simply defined pun and illustrated its different modes with a few examples. But, Udbhaṭa is the first to define as to how the punning words constitue themselves in a composition and he tries to establish the scope and functions of double entendre. The terms Śabdaśleṣa and Arthaśleṣa (though interpreted differently by later writers) owe their allegiance to Udbhaṭa. In this way Udbhaṭa's originality can be seen in the treatment of Śleṣālamkāra.

Udbhaṭa's treatment of pun paved way to its scientific development. His upholding of the grammatical view *arthabhedena Śabdabhedaḥ* in this context is agreed upon by one and all. But the idea of words splitting themselves into different words while giving] different meanings on account of *svarita* etc. is not accepted by some rhetoricians like Mammaṭa. They remind us that in classical poetry accentual functions are not given any scope. Mammaṭa brings Udbhaṭa's Śabdaśliṣta and Arthaśliṣta under the perview of Śabdaśleṣa itself and puts forth his own idea of Arthaśleṣa. But, some Alamkārikas like Ruyyaka, Maṅkhuka, Vidyādhara etc., are one with Udbhaṭa.

The scope and funtions of pun stated by Udbhaṭa led to much discussion among later poetic thinkers. A set of scholars headed by Mammaṭa did not agree with Udbhaṭa who said that pun produces the impression of other almkāras and it is conspicuously seen by its presence and it cannot exist independently. If it is agreed upon, Mammaṭa thinks, there shall be no room for many figures of speech including Pūrṇopamā and he tries to prove the independent occurrence of Śleṣa.

Ruyyaka and a few others see eye to eye with Udbhaṭa's views. Ānandavardhana and Mahimabhaṭṭa agree with Udbhaṭa to some extent.

Unlike Mammaṭa, they are of the opinion *yo hi yad āśritaḥ sa tadālaṁkāraḥ.* Jagannātha observes that pun can occur dominating over other alaṁkāras but it does not snub the impact of other alaṁkāras and it can co-exist with other figures giving the effect of Saṁkarālaṁkāra.

CS-43

## HERMAPHRODITE ON THE BATTLEFIELD : TOWARD A REINTERPRETATION OF ARJUNA'S DESPONDENCY

**Alaka Hejib and Katherine Young**

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Do not be a hermaphrodite, o Pārtha,

This does not become you.... *Bhagavadgītā 2.3*

By calling Arjuna a *klība* ( hermaphrodite ) is Kṛṣṇa here simply chiding Arjuna to overcome his incapacitating despondency that has seized him at the outbreak of the *Mahābhārata* war ? Or is Kṛṣṇa's choice of the derogatory term *klība* reminiscent of Arjuna's recent sexual confusion ? Do Arjuna's biographical details provide any clue for the propriety of Kṛṣṇa's stinging taunt ? It is our contention that traditional commentators as well as contemporary scholars have overlooked the intent of the term *klība* in *Bhagavadgītā* 2.3 by paraphrasing the term in the negative or in the figurative sense. We shall suggest that this word *klība* bears a positive literal content when read in reference to prior episodes of the *Mahābhārata* and especially Arjuna's proclamation :

I will declare, O King, that

'I am a hermaphrodite.... '

*Mahābhārata* 4.2.21

CS-44

## A DIFFICULT PASSAGE FROM HARṢACARITA OF BĀṆABHAṬṬA IN THE FIRST UCCHVĀSA

**Smt. Vanalata V. Jadhav**

Khatri Pole, Chautha Wada, Near Jubilee Garden, Baroda-1

In the first Ucchvās Bāṇa has described his ancestors descending from Vatsa in the passage :

"अथ वत्सात्प्रवर्धमाना............... असाधारणा द्विजातयः"

A vast difference is found in the interpretation of this passage. The reading on some places is different according to each commentator. Among the commentators, Raṅganātha differs too much from the other commentators in the interpretation of the passage taking विरोधाभास of all the phrases with आश्रितश्रुतयोऽपि, while others restrict it to only two phrases :-आश्रितश्रौताऽपि ...... कृतकुक्कुट ...... अवैडालवृत्तयः

Hence it is proposed to discuss these interpretations to arrive at the plausible readings in consonance with Bāṇa's style.

## CS-45

## GURUVAIBHAVA KĀVYAM : A MODERN MAHĀKĀVYA IN SANSKRIT

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In this paper I intend to introduce to the Conference a great Mahākāvya *Guruvaibhava-Kāvyam,* and its great writer Pandit Jalihal Shrinivasacharya. The *Kāvya* contains fifteen cantos. It gives the life history of H. H. Satyadhyana Tirtha, who was a contemporary of Bal Gangadhar Tilak. The author has used beautiful figures of speech, and sentiments like *Śṛngāra, hāsya* etc. The poem abounds in all literary devices tried by the great classical masters like Bhāravi, Māgha, Śrīharṣa, Jagannātha etc.

## CS-46

## COMPARATIVE CRITICISM OF THE VERSE "UDDĀMOTKALIKĀM" ETC.

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*Ratnāvalī* of Śrīharṣa is an often quoted work in the Alaṁkāra treatises. Some of the verses like *uddāmotkalikām* etc., dealt with in this paper, are interesting for the varied criticism offered on them by the standard

Ālaṁkārikas. The views of the critics are sometimes complementary and other times supplementary to each other.

This verse is appreciated at two levels : (1) at the level of Kavi–Sahṛdaya and (2) at the level of speakar–hearer. Some critics have taken this verse in its limited context and some others like Ānandavardhana have taken it in the general context of the entire work. The critics Dhanañjaya etc. appreciated it from the view point of Dramaturgy. Some others noticed its pun. Kṣemendra admires it for the beauty of expressed meaning. Thus some of these critics appreciated the means which ultimately go to beautify the end. The reasons assigned for their appreciation are different. An analogy of Elephant and Blind Man is to be drawn here. But Ānandavardhana recognises it as a unique poetic creation.

It can be concluded by saying that this verse was appreciated by critics for its countless beautifying elements. From the point of view of *vakrokti* it enjoys the most exalted status in poetry.

## CS-47

## MAṆḌANA MIŚRA AND SUREŚVARĀCĀRYA

**Dr. K. N. Jha**

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On the surface, Maṇḍana Miśra and Sureśvarācārya are two different persons. But some critics led by Subrahamanya Sastri have tried to make out a theory that Sureśvarācārya was the name of Maṇḍana Miśra under ascetic order after the latter was defeated in śāstrārtha by Śaṅkarācārya and initiated as his disciple.

Not only this. Attempts have been made to identify, besides the above two, Viśvarūpācārya and Deveśvara also as one person. Belvalkar, Rāma Śarma Achārya, Prema Vallabha Tripathi, S. K. Ramanatha Sastri, P. C. Divanji, and Vyāsācala and Vidyāraṇya among the classical writers, are proponents of this theory.

Their main arguments centre round the proximity of thoughts and ideologies among some of the treatises ascribed to both especially between the *Brahmasiddhi* and *Saṁbandhavārtika*. Moreover, they say that in the post-Śaṅkara era Maṇḍana's intepretation of the non-dualistic Vedānta is

accepted as the most suitable one by both proponents and opponents. And this must have been due to his spiritual changeover as Śaṅkara's disciple.

But this theory is razed to the ground by the brilliant arguments of the other band of critics namely, Hiriyanna, Srinivāsācharya, Pandit, Radhakrishnan led by Kuppuswamy Śāstri, and Madhusūdana Sarasvatī, Brahmānanda Sarasvatī, Ānandagiri and Appaya Dtkṣita among classical writers.

They pinpoint ideological divergence between the two, refutation of the one by other at some spots in their works especially in the context of contrariety between deed and knowledge, interpretation of non-dualistic Vedānta, *prasaṁkhyāna* in *Bṛhadāraṇyakavārtika*, thoughts on *bhāvādvaita* and *prapañcābhāva*, and reference to the Śringeri Maṭha tradition as mentioned in the *Guruvaṁśakāvya*.

From the viewpoint of time, Pandit places Kumārila between 590 A. D. and 650 A. D. while the time of Sureśvarācārya and Ānandagiri, Śankara's two most prominent disciples, is normally fixed as 825 A. D. Maṇḍana is Kumārila's follower and is anterior to Vācaspati Miśra (850 A.D.) who has made exposition of Maṇḍana's views in his *Nyāyakaṇikā*. Thus Maṇḍana cannot be fixed much later than 725 A. D. and then there is a clear gap of a century or so between the two.

Again, between the two there are some twelve monumental treatises each of which is a lifetime work. It is not possible for one human lifespan to have composed all. Thus, Maṇḍana Miśra and Sureśvarācārya are finally decided as two different persons; they cannot be identified.

CS-48

## शकन्ध्वादिषु पररूपं वाच्यमिति वार्तिकस्य विश्लेषणात्मकं विवेचनम्

**डॉ. सतीशचन्द्र झा**

स्नातकोत्तर संस्कृत विभाग, बिहार विश्वविद्यालय, मुझफ्फरपुर

निबन्धेऽस्मिन् वार्तिकस्यास्य पूर्वम् उपयोगित्वं पश्चादनावश्यकत्वं प्रतिपादितम्। महर्षिकात्यायनविराचितं 'शकन्ध्वादिषु पररूपं वाच्यमिति' वार्तिकं सिद्धान्तकौमुद्याम् "अचोऽन्त्यादि टि" इति सूत्रस्थं वर्तते किंतु पातञ्जलमहाभाष्ये, काशिकावृत्तौ,

प्रक्रियाकौमुद्यां च "एङि पररूपम्" इति सूत्रे तिष्ठति, पररूपविधायकत्वात् इदमेव समीचीनं यतः "अचोऽन्त्यादिटी" ति सूत्रं टिसंज्ञाविधायकं, फलानि चास्य विभिन्नानि। अस्य स्वरूपस्य च विषये वैयाकरणेषु किञ्चिद् मतवैषम्यम् अर्थदृष्ट्या न तिष्ठति किन्तु अभिधाने तु तिष्ठत्येव। सिद्धांतकौमुद्यां प्राक्रियाकौमुद्यां च 'शकन्ध्वादिषु पररूपं वाच्यम्' इति वर्तते, काशिकायां 'शकन्ध्वादिषु पररूपं वक्तव्यम्' इति तिष्ठति, तथा महाभाष्ये 'शकन्ध्वादिषु च' इति विद्यते, अतः सर्वप्राचीनत्वात् सर्वप्रामाणिकत्वाच्च 'शकन्ध्वादिषु च' इत्येव अस्याभिधानमिति स्थिरीकृतम्।

शकन्ध्वादीनामाकृतिगणत्वात् अन्येषु इष्टस्थलेष्वपि पररूपसिद्धिः। किं तु तात्त्विक-विचारणया इदं निश्चीयते यदेषां साधुत्वप्रतिपादनार्थं वार्तिकस्यास्य आवश्यकतैव नासीत् यतः इमे सर्वे प्रयोगाः पाणिनिनिर्देशैरेव सम्पद्यन्ते। तथा च पृषोदरादिगणे शकन्धुकर्कन्धुकुलटासीमन्तमनीषाशब्दानां पाठः वर्तते, महर्षिणा निर्दिष्टं— 'पृषोदरादीनि यथोपदिष्टम्'—पृषोदरादिगणपठिताः शब्दाः यथोपदिष्टं साधवः भवन्ति, एवम् इमे सर्वे प्रयोगाः, आकृतिगणत्वात् हलीषा-लाङ्गलीषा-पतञ्जलिर्मार्तण्डप्रभृतयोऽपि सिद्ध्यन्ति एषु सर्वेषु स्थलेषु टिलोपेनैव कार्याणि सेत्स्यन्ति, अतः कावश्यकता वार्तिकाभिधानस्य ?

स्वयं सूत्रकारेणैषां साधुत्वं ज्ञातमासीत्, 'कुल्टाया वा' 'सर्वत्र लोहितादिकतन्तेभ्यः' 'प्रोपाभ्यां समर्थाभ्याम्' इत्येतानि सूत्राण्यत्र निदर्शनानि। एवमिदं स्पष्टं यदेतेषां साधुत्वं महर्षेः ज्ञातपूर्वमेवासीत्।

वैयाकरणेषु विषयेऽस्मिन् मतवैविध्यं तिष्ठति। यत्र स्वयं भगवान् पतञ्जलिः 'शकन्ध्वादिषु चेति' उपसंख्यानवार्तिकत्वेन विनिर्दिश्य शकन्धुकुलटासीमन्तशब्देषु अनेनैव पररूपसिद्धिं मनुते, रामचन्द्रोऽपि इदमेव समर्थयति। भट्टोजिदीक्षितमहोदयस्तु सर्वथा दुराग्रहत्वेन वार्तिकमिदं पररूपसिद्ध्यर्थं स्वीकरोति तथा च 'प्रोपाभ्यां समर्थाभ्याम्' इति सूत्रस्य व्याख्यानक्रमे कथयति-शकन्ध्वादित्वात्पररूपम्। काशिकायाः पदमञ्जरीकारः हरदत्तः 'सर्वत्र लोहितादिकतन्तेभ्यः' इति सूत्रे 'कतन्त' इत्यत्र पररूपत्वं शकन्ध्वादिना निर्दिशति।

यदा सूत्रकारेण स्वयं कतन्तसमर्थप्रभृतिशब्दानां साधुत्वं ज्ञातमासीत् तदा तस्य सूत्रैः समाधानं नोपलभ्यं वार्तिकेन समाधानप्रस्तुतिः अयुक्तैव, इत्येव हृदि निधाय काशिका-वृत्तिकारः, तस्य न्यासाख्यव्याख्यानकर्ता, प्रक्रियाकौमुद्याः प्रसादाख्यविश्लेषणकारः,

प्रौढमनोरमायाः शब्दरत्नटीकाकारः हरिदीक्षितः, इमे सर्वे वैयाकरणाः शकन्ध्वादित्वात्पर-रूपसिद्धिं नानुमन्यन्ते तत्र अरुचिबीजं च उद्भावयन्ति ।

एषां सर्वेषां वैयाकरणानां मतपरिशीलनं विधाय निबन्धेऽस्मिन् सूत्रकारनिर्देशेनैव शकन्धुकर्कन्ध्वादीनां पररूपत्वं प्रतिपाद्य 'शकन्ध्वादिषु चेति' वार्तिकस्य अनावश्यकत्वं प्रतिपादितम् ।

तथा च कुलटाशब्दस्य साधुत्वविवेचनक्रमे भाषावैज्ञानिकस्यैकस्य रोचकतथ्यस्यापि निरूपणं कृतम् । सूत्रकारसमये समाजे कुलटाशब्दस्य अर्थद्वये प्रचलनमासीत्, सती भिक्षुकी कुलेषु भिक्षार्थं या अटति सा कुलटा तथा असती व्यभिचारिणी पापाचरणार्थं कुलेषु कुलान्तरं वा अटति सापि कुलटा । कालान्तरे कुलटायाः पतिव्रतारूपार्थस्य विलोपः संजातः केवलं व्यभिचारिणीत्यर्थः समाजे विद्यमानः एवम् अर्थसंकोचस्यायं शब्दः विलक्षणोदाहरणः इत्यपि अत्र प्रतिपादितम् ।

CS–49

## "व्याख्यारत्नम्" – विद्यासागरकृत

**डॉ. उमारमण झा**

श्रीरणवीर केन्द्रीय संस्कृत विद्यापीठ, २५६–ए, शास्त्रीनगर, जम्मू

भासर्वज्ञो न्यायसारतर्कसूत्रविधायकः ।
न्यायसाराभिधे तर्के टीका अष्टादश स्फुटाः ॥

न्यायशास्त्र के प्रकाण्ड पण्डित भासर्वज्ञ का दार्शनिक जगत् में विशेष स्थान है । भासर्वज्ञ के नाम के साथ आचार्य, परमाचार्य, परमाचार्य तार्किकभौम, शास्त्रकार-चक्रचक्रवर्ती, सूत्रकार, वार्तिककार, भूषणकार, न्यायभूषणकार, न्यायालङ्करण, पाशुपताचार्य, न्यायसारतर्कसूत्र-विधायक, संग्रहवार्तिककार आदि सम्मानसूचक पद प्रयुक्त किये गये हैं ।

इस प्रकार के दुर्धर्ष तार्किक भासर्वज्ञ के न्यायसार पर कम से कम अठारह टीकाएं लिखी गयीं । "भासर्वज्ञप्रणीते न्यायसारे अष्टादश टीकाः" ऐसा गुणरत्न ने भी षड्दर्शनसमुच्चयवृत्ति में लिखा है ।

न्यायसार के इन अठारह टीकाओं में एक टीका 'व्याख्यारत्नम्' विद्यासागर कृत है। इस टीका का नाम न्यायसार व्याख्या अथवा व्याख्यारत्नम् है। इसके लेखक का नाम भी विद्यासागरमुनि तथा विद्यासागर मुनीन्द्र दोनों मिलते हैं —

ग्रन्थ के अन्त में —

प्राचामाचार्याणां वाचां सद्गुम्फनं समालोच्य ।
विद्यासागरमुनिना विवृतोऽसौ न्यायसारे ॥

तथा वहीं पर —

इति श्रीमद्विद्यासागरमुनीन्द्रविरचिते
न्यायसारव्याख्यारत्ने तृतीयः परिच्छेदः ॥

बहुत दिनों तक इस ग्रन्थ पर विद्वानों की दृष्टि नहीं पडी थी। इसका कारण यह है कि क्यूरेटर ऑफीस में ६०२ संख्या न्यायसार पद पंचिका की है और ६०३ संख्या इस मातृका की है। इस ग्रन्थ के ऊपर न्यायसारव्याख्या लिखकर विषयवस्तु न्यायपदपंचिका जैसी करके बतलाया गया है। लेकिन यह भ्रान्तिमूलक है।

त्रिवेन्द्रम क्यूरेटर–ऑफीस में प्राप्त यह मातृका तालपत्र पर मलयालम् लिपि में ५२ पत्र का है। ग्रन्थ का प्रारम्भ थोड़ा सा खण्डित है। इस ग्रन्थ में न्यायशास्त्र में त्रिविधप्रमाणविचार, षड्हेत्वाभासविमर्श, न्यायशास्त्र में ईश्वर, न्यायशास्त्र में मोक्षावस्था में सुखसंवेदन आदि विषयों पर सूक्ष्म एवं सैद्धान्तिक विवेचन किया गया है।

CS–50

## रस-रसाभास-व्यङ्ग्यविमर्शे नीतितत्त्वविचार-परिणामः

**डॉ. के. रा. जोशी**

नागपूर

विवक्षितवाच्यध्वनेर्भेदद्वयमसंलक्ष्यक्रमव्यङ्ग्यं संलक्ष्यक्रमव्यङ्ग्यं चेति साहित्य-शास्त्रज्ञानां संमतम्। तत्रासंलक्ष्यक्रमव्यङ्ग्यं नाम रस-भाव-रसाभास-भावाभास-भावशान्ति-भावोदय-भावसन्धि-भावशबलताप्रभेदम्। अत्र निबन्धे रस-रसाभासव्यङ्ग्ययोरेव विमर्शः संकल्पितः। रसरसाभासस्थलयोः वाच्यार्थादतिशायि व्यङ्ग्यमिति उभयोरपि समान एव

ध्वनित्वेन व्यपदेशः । तत एव द्वयोरप्युत्तमकाव्यत्वे न विवादः । उभयत्रापि चर्वणाविषयीक्रियमाणः स्थायिभावोऽपि समानः । तथापि विभावालम्बने औचित्यानौचित्यविचारेण एकत्र रसोऽन्यत्र तु रसाभास इति व्यवहार इति काव्यमीमांसका आहुः । यथा रामनिष्ठा सीताविषयिणी रतिर्यदि काव्यविषयीकृता तर्हि रसिकास्ततः शृङ्गाररसमास्वादयितुं प्रभवन्ति परं रावणनिष्ठा सीताविषयिणी रतिर्यदि काव्ये वर्णिता तर्हि रसिकास्ततः शृङ्गाराभासमास्वादयन्ति । वस्तुतः काव्यास्वादोपपत्तिविमर्शे बहुभिः साहित्यशास्त्रज्ञैरङ्गीकृतां सरणिमनुसृत्य विभावादीनां साधारणीकरणेन यदि पूर्वोदाहरणे रावणत्व-सीतात्वरहित एव बोधस्तर्हि रावणत्व-सीतात्वमूलकं विचारमाश्रित्य रस-रसाभासव्यवस्थाया अभ्युपगमः कथं युक्तियुक्तः स्यादिति शङ्का मनसि पदं करोति । अत्र निबन्धे समुपन्यस्यते यत् साधारणीकरणव्यापारेऽपि नीतिविचारविशेषस्पर्शस्तिष्ठति । यतो हि रसफलानां रत्यादीनां स्थायिभावत्वं रञ्जनाधिक्येन पुमर्थत्वेन च स्वीक्रियते । रत्यादीनां पुमर्थस्वरूपत्वं नाम साक्षात् परंपरया वा धर्मार्थकाममोक्षपर्यवसायित्वम् । तत्र शृङ्गार-शृङ्गाराभासयोर्विवेचने विचार्यमाणा रतिरन्ततो गत्वा रसरूपा कामपुरुषार्थरूपमास्वादयति । अयं कामस्तदैव पुरुषार्थो भवति यदा स धर्माविरुद्धः । अतो धर्माविरुद्धकामफला रतिस्तदैव शृङ्गाररूपं भजेत् यदा तत्सम्बद्धाः साधारणीकृतत्वेन भासमाना विभावादयस्तद्विषया मर्यादा न भञ्ज्युः । रावणसीतोदाहरणे तद्भङ्ग इति नैव रसानुभवः, अपि तु रसाभावानुभवः । काव्यसम्बद्धो रसाभासोऽपि व्यङ्ग्यविशेषो वाच्यार्थादधिकं चारुतातिशयं वहतीति तस्य ध्वनित्वं काव्यमीमांसकाः स्वीकुर्वन्ति । रसतुलनया तदास्वादे काचिदूनता भवतु नाम ।

समाजगता इमा औचित्यमर्यादा न खलु सर्वथा धर्मशास्त्रमात्रविचारपरामृष्टाः । अपि त्विमा मर्यादा उक्तोदाहरणे अनुरागस्य यथावत् स्वरूपमालोच्य निर्मिताः । अत एवाननुरक्तनायिकाविषया रतिर्धर्मदृष्ट्या तां नायिकां परिणीतवतो नायकस्यापि वर्णिता रसाभासमेव पुष्णाति ।

## CS-51

## THE LIṄGĀNUŚĀSANA OF BUDDHISĀGARASŪRI

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This paper is intended to be introductory in nature in so far as it is confined in scope to give an outline of the contents of the hitherto unpubli-

shed, and so far untraced, *Liṅgānuśāsana* of Buddhisāgarasūri (about 1033 A. D.), a few references to which are found in a similar work by Hemacandra. The paper is a sort of a prelude to the detailed study of the work and its critical edition being compiled by me. For the present it can be said with confidence that the author has drawn from similar works of Vāmana and Durga.

CS-52

## महाकवि रामपाणिवाद विरचित राघवीय

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महाकवि रामपाणिवाद केरल के प्रमुख संस्कृत साहित्यकारों में से थे। उन्होंने संस्कृत, प्राकृत तथा मलयालम् भाषाओं में रचना की थी। उनका समय अट्ठारहवी शताब्दी का पूर्वार्ध था। उन्होंने संस्कृत में महाकाव्य [ विष्णुविलास तथा राघवीय ], नाटक [ सीताराघव ], प्रहसन [ मदनकेतुचरित ], चम्पू [ भागवतचम्पू ], वीथी [ लीलावती तथा चन्द्रिका ] तथा स्तोत्र काव्य [ शिवशतक, मुकुन्दशतक, सूर्यशतक तथा अम्बरनन्दीश स्तोत्र ] का प्रणयन किया। छन्दों पर वृत्तवार्तिक नाम की उनकी रचना थी। प्राकृत में रामपाणिवाद ने कंसवहो तथा उषानिरुद्ध काव्य लिखे थे। मलयालम् में भी उन्होंने काव्य, कथकली तथा प्रहसन का प्रणयन किया।

राघवीय महाकाव्य की कथा उत्तरकाण्ड को छोडकर शेष वाल्मीकिरामायण पर आधृत है। बीस सर्गों में विभक्त इस महाकाव्य में महाकाव्य के सम्पूर्ण लक्षणों का निर्वाह हुआ है। ओज, माधुर्य, प्रसाद गुणों तथा वैदर्भी, गौडी, पाञ्चाली रीतियों का सुन्दर सन्निवेश महाकाव्य में हुआ है। अर्थालंकार के साथ साथ शब्दालङ्कारों का प्रयोग भी प्रचुर मात्रा में महाकाव्य में हुआ है। अर्थालङ्कारों में अर्थान्तरन्यास कवि का प्रिय अलङ्कार है। छन्दों के उपयोग में मेघविस्फूर्जित तथा वसन्तमालिका जैसे छन्दों का भी प्रयोग यत्र तत्र उपलब्ध होता है। प्रस्तुत महाकाव्य में व्याकरणिक प्रयोगों का बाहुल्य है किन्तु इससे काव्य की सरसता पर कोई प्रभाव नहीं पडा है। पात्रों के चरित्र का

चित्रण सजीवरूप से हुआ है। वाल्मीकि रामायण से कथा का आदान होने पर भी कतिपय नवीनताएँ दृष्टिगत होती हैं। प्रस्तुत महाकाव्य के प्रणयन से कवि का अभिप्राय बालव्युत्पत्ति के लिए पाठयपुस्तक प्रस्तुत करने से था जिसमें वह सफल भी हुआ है। कवि ने सूक्तियों के माध्यम से अपने विचारों को अभिव्यक्ति दी है। कवि ने राघवीय में रोचक शब्दों में अपने परिहास कौशल का भी परिचय दिया है।

CS–53

## अर्थोपक्षेपक - विमर्श

डॉ. इन्दर कौर

संस्कृत विभाग, महन्त दर्शनदास महिला कॉलेज बिहार विश्वविद्यालय, मुजफ्फरपुर

नाट्य या रूपक की सम्पूर्ण कथावस्तु अभिनय द्वारा रंगमंच पर प्रदर्शित नहीं की जाती। कथावस्तु के कुछ अंश ऐसे होते हैं जिनकी केवल सूचना ही सामाजिक को दी जाती है। इसके लिए कतिपय नाट्य-रूढियों का प्रयोग किया जाता है जिन्हें अर्थोपक्षेपक कहा गया है।

प्रस्तुत निबन्ध के खण्ड : २.१, २-२ में सूच्य कथावस्तु तथा उसके प्रतिपादक अर्थोपक्षेपकों का उल्लेख किया गया है तथा सूच्य वस्तु को स्पष्ट करते हुए नाट्यशास्त्रकारों के विचारों का समीक्षण किया गया है।

खण्ड : ३ में पांच अर्थोपक्षेपकों [ विष्कम्भक, प्रवेशक, चूलिका, अंकास्य, अंकावतार ] का विवेचन किया गया है।

खण्ड : ४ में अश्राव्य, नियतश्राव्य तथा सर्वश्राव्य वस्त्वंशों के संदर्भ में 'स्वगत,' 'जनान्तिक,' 'अपवारित,' 'आकाशभाषित' और 'कर्णे' इन नाट्यरूढियों पर विचार किया गया है।

खण्ड : ५ में उपसंहार है।

CS-54

## SARASVATĪ AND HER CORRESPONDING NAMES IN THE GREEK AND ROMAN MYTHOLOGIES

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This paper presents Sarasvatī as Muse. In the Veda there is description of certain abstract ideas like śraddhā ( *RV* X 151.5 ), Anumati ( *RV.* X 95,6 ) etc. Besides, there is the description of Sūryasya duhitā, Vārkāryā Sūnṛtā, Sasarparī etc. and their study makes us believe that in the olden days poets were in quest of some super power which could sharpen their mind capabale of creating a spirit or genius in them for composition of poetry. The present paper envisages to show that Sūryā was at first taken to be the Ṛgvedic goddess of poetry, but later on she came to be regarded the poetry personified and Sarasvatī as the goddess of poetry. It is believed that during the period of *Nighaṇṭu*, Sūryā had merged into the personality of Sarasvatī who still survives with her diversified aspects of character.

Finally it is clearly shown that Sarasvatī as Muse stands parallel to some Roman and Greek goddesses.

By this study we come to the conclusion that in a far remote age, India, Greece and Rome had come together and they had established a laudable policy of give and take among them.

CS-55

## 'अभिज्ञानशाकुन्तलम्' में उदात्त तत्त्व

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उदात्त शब्द तत् एवं आ उपसर्ग पूर्वक √दा धातु में क्त प्रत्यय लगाकर निष्पन्न हुआ है। व्युत्पत्ति की दृष्टि से उदात्त का अर्थ है ऐसा दान ( दा दाने ) जो समुच्चय रूप से ( आ-समन्तात् ), ऊपर की ओर ( उत्-उत्कर्षण ) उठाता है। अर्थात् सभी ओर से उत्कर्षण करता है।

कोष ग्रन्थों के अनुसार उदात्त का सामान्य अर्थ है दयालु, त्यागी, दाता, मर्मस्पर्शी, उदार, श्रेष्ठ एवं समर्थ आदि ।

पाश्चात्य काव्यशास्त्र में सर्वप्रथम उदात्त-तत्त्व की चर्चा का श्रेय लोगिनुस को है। उनके अनुसार अभिव्यक्ति की विशिष्टता और उत्कृष्टता, उत्कट एवं स्थायी प्रभाव-क्षमता ही उदात्त है। महान् आत्मा की सच्ची प्रतिध्वनि औदात्य है। दिगन्तव्यापी कल्पना, जो अपने विस्तार में विश्व का ओर छोर नाप लेती है, उदात्त कहलाती है। वह महान् धारणाएँ जिनमें तेजस्वी प्रसङ्गों को पकड़ने की सामर्थ्य हो औदात्त्यपूर्ण होती हैं। औदात्त्य का प्रभाव दुर्निवार और चेतना पर छा जाने वाला होता है।

भारतीय प्राचीनतम ग्रन्थ ऋग्वेद में प्राकृतिकतत्त्वों का उदात्त रूप में चित्रण किया गया है। नाट्यशास्त्र में औदात्य महासत्त्व, अतिगम्भीरता, क्षमाशीलता, आत्माविकत्थन आदि गुणों की उत्कृष्टतम स्थिति है।

आचरण और चिन्तन का व्यक्ति को उसके सीमित 'स्व' से ऊपर उठा देना ही उदात्तता है। पुरुषार्थ चतुष्टय की महान् कल्पना जब सर्वोत्कृष्टता को प्राप्त कराती है तब उदात्त कहलाती है। मनुष्य के आचरण, चिंतन और भावों के सभी लोकोत्तर रूप ही उदात्त हैं। प्रस्तुत निबन्ध में कालिदास के अभिज्ञानशाकुन्तलम् के औदात्त्य का इसी आधार पर विवेचन करने का प्रयास किया गया है।

CS–56

## रस-प्रक्रिया में सामाजिक का स्वरूप

**श्रीमती मंजुलता खरे**

अभिनवगुप्त–संस्थान, लखनऊ विश्वविद्यालय, लखनऊ

रस-प्रक्रिया के अन्तर्गत अनुकार्य, अनुकर्ता व सामाजिक इन तीनों को आवश्यक रूप से माना गया है। रस-प्रक्रिया का अभिप्राय रस-निष्पत्ति से है और सामाजिक का अभिप्राय काव्य व नाटक का रसास्वादन करने वाले से है।

रस-प्रक्रिया में सामाजिक के स्वरूप के सम्बन्ध में आचार्यों में हमें तीन मत प्राप्त होते हैं। जैसे—

१. रसास्वादकर्ता या अधिकारी रूप में।

२. रस के अधिष्ठान या आधार रूप में।

३. रसास्वाद कर्ता और अधिष्ठान दोनों रूपों में।

रसास्वाद कर्ता और अधिकारी रूप में सामाजिक का उल्लेख प्रायः सभी आचार्यों ने प्रत्यक्ष व परोक्ष रूप में किया है। सर्वप्रथम भरत ने प्रत्यक्ष व परोक्ष रूप में रस की प्रतीति रंगमंच या नाटक में मानकर पाकशास्त्र के अनुसार सामाजिक (प्रेक्षक) को रसास्वाद का कर्ता कहा है। रस-प्रक्रिया में रससूत्र के व्याख्याकार लोल्लट ने सामाजिक को महत्त्व न देकर रस की प्रतीति अनुकार्य व अनुकर्ता में ही प्रतिपादित की है। मम्मट ने इसी दृष्टि से इनके मत में [अभिनवगुप्त द्वारा उद्दिष्ट] प्रतीयमान शब्द जोड़कर रसास्वादकर्ता के रूप में सामाजिक को स्वीकार किया है। शंकुक के मत में सामाजिक नट द्वारा अनुक्रियमाण स्थायीभाव की अनुमिति करता है।

रस के अधिष्ठान या आधार रूप में सामाजिक को सर्वप्रथम भट्टनायक ने स्वीकार किया है। इनकी दृष्टि में अनुकार्य नायक व नट दोनों ही रस के प्रति उदासीन होते हैं। इसलिए इनकी दृष्टिमें रसास्वाद का सम्बन्ध सामाजिक से ही होता है। उन्होंने इसको स्पष्ट करने के लिए त्रिविध व्यापार रूप अभिधा, भावकत्व व भोजकत्व व्यापार की कल्पना की है। अभिनवगुप्त की दृष्टि में सभी व्यक्ति रसास्वाद के अधिकारी नहीं होते हैं बल्कि विमल प्रतिभाशाली व्यक्ति ही रसास्वाद के अधिकारी होते हैं। इनके अनुसार सामाजिक लौकिक क्रोध, मोहादि से परे रहते हुए मंच पर प्रस्तुत किये गये अलौकिक रस का आनन्द प्राप्त करते हैं। इसी प्रकार की अनुभूति काव्य-श्रवण के समय में सहृदय सामाजिक को होती है। इसका कारण है कि सहृदय के अन्तःकरण में विद्यमान रत्यादि भावना की वासना या संस्कार रूप (जिससे उनके अन्तःकरण भावित होते हैं) स्थायीभाव जब साधारणीकरण व्यापार द्वारा विभावादि के होने पर उत्पन्न होता है तो वही रस रूप में अभिव्यक्त हो जाता है और सामाजिक या सहृदय परमानन्दमय रस का आस्वादन करने लगता है। धनंजय व धनिक की दृष्टि में स्थायीभाव सहृदय सामाजिक के अंतःकरण में ही रहता है और रस समस्त व्यक्तियों के लिए स्वसंवेद्य है। भोज ने भी सामाजिक को ही रस का आधार माना है।

इनकी दृष्टि में सामाजिक का स्वरूप वह है जिसमें अहंकार नामक प्रवृत्ति जागृति होती है।

नाट्यदर्पणकार ने सामाजिक को रसास्वाद कर्त्ता या अधिष्ठान दोनों रूपों में स्वीकार किया है। उनकी दृष्टि में प्रेक्षक या सामाजिक में रहने वाला रस लोकोत्तर है। अनुभव करने वाले प्रेक्षक रस का आस्वादन बहिः स्थित मोदक के समान न करके आन्तरिक सुख के समान करते हैं। उन्होंने रसों की द्विविध स्थिति लोक में स्वीकार की है और काव्य व नाट्य में साधारणीकरण व्यापार के द्वारा अनेक व्यक्तियों को सामान्यरूप से रसानुभूति होती है। नाटक व काव्य में विभावादि वास्तविक रूप में विद्यमान नहीं होते हैं बल्कि अभिनय द्वारा ही प्रतीत होते हैं। इन्होंने परस्थ रस का अनुमान करने के लिए अनुकार्य, अनुकर्ता व सामाजिक के अतिरिक्त एक चौथे अंग अन्य व्यक्ति की सामाजिक रूप में कल्पना की हैं, जबकि अन्य सभी आचार्यों ने रस-प्रक्रिया में अनुकार्य, अनुकर्ता व सामाजिक इन तीन अंगों को ही स्वीकार किया है।

इस प्रकार से उपर्युक्त सभी मतों से स्पष्ट होता है कि रस-प्रक्रिया के अन्तर्गत यद्यपि सामाजिक को तीन रूपों में स्वीकार किया गया है तथापि सामाजिक ही रसास्वाद का कर्ता या अधिकारी होता है।

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## CONTRIBUTION OF JAGANNĀTHA TO SANSKRIT POETICS

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Though Jagannātha comes last in the history of Sanskrit Poetics, he has several firsts to his credit especially in bringing precision to many a confused concept :–

1. All the earlier attempts at a definition of poetry had miscarried – ended up only as descriptive, theoretical or vague definitions – often with the fallacy of ignotum per ignotius. Jagannātha's is the first successful logical definition by introducing the crucial concept of *camatkāra* which is not only aesthetic but also the one inclusive common denominator of all aspects of poetic beauty.

2. Recognising gradations of *camatkāra* in a fool proof manner and classification of four kinds of delightful poetry, the best place being reserved for *vyaṅgyārtha-ramaṇīyatā* and the lowest for *kevala-śabda-citra*.

3. The unique and supreme importance of Pratibhā in the making of a poet reinforced in a new way, by the other factors being regarded as only contributory to the rise of dynamic Pratibhā which may admit of different types.

4. In practical criticism confusions in literary judgement due to inadequate grasp of theoretical distinctions cleared up. Examples:–

   (i) *vāgarthāv iva saṁpṛktau* : distinction between *Śṛṅgāra-rasa* and *bhakti-bhāva* cleared

   (ii) *niḥśeṣacyutacandanaṁ* : distinction between *vastudhvani* and *anumāna* cleared.

5. Fearless original criticism of classics. Examples–

   (i) *Śūnyaṁ vāsagṛhaṁ-paripākabhaṅga* in rīti.

   (ii) *Anaucitya* in the *devatā-śṛṅgāra* in Jayadeva's *Gītagovinda.*

   (iii) Being a sensitive poet also, Jagannātha can see the flaws in the style of even masters.

6. The concepts of *rīti* and *guṇa* are for the first time analysed in detail and their status vis-á-vis other concepts fully set forth with choice examples.

7. Jagannātha's partiality for the Navya-mata on Rasa shows he can reconcile the findings of Vedānta with aesthetics.

8. Jagannātha's individuality in the handling of Rasa.

9. His originality in giving *Alaṅkāra* its rightful place in poetry.

10. His treatment of *alaṅkārya.*

11. His illuminating clarification in difficult cases of literary judgement involving alaṅkāras etc.

12. The *navya-nyāya* methodology adopted throughout by Jagannātha for the first time is his singular achievement in raising the prestige of the Śāstra. But for it, subtle distinctions like that of *vācyopamā* and *luptopamā* cannot be meaningfully or logically brought out.

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## MARRIAGE CUSTOMS AS DEPICTED BY RĀJACŪDĀMAṆI DĪKṢITA IN THE RUKMIṆĪKALYĀṆA

**Smt. Raj Kumari Kubba**
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The *Rukmiṇīkalyāṇa* is a Mahākāvya of ten cantos dealing with the well known Purāṇic story of the marriage of Rukmiṇī with Śrīkṛṣṇa. It was written by Rājacūḍāmaṇi Dīkṣita, the well known scholar of South India under the patronage of Raghunātha, the King of Tanjore of the 16th century.

Śrīkṛṣṇa abducts Rukmiṇī at her request from Kuṇḍinapura and marries her lawfully in Dvāravatī, his own city. He invites Bhīṣmaka, the father of Rukmiṇī and all his relatives to attend his marriage.

The present paper deals elaborately with marriage customs and ceremonies prevalent in South India during the 16th century.

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## कालिदास-कृतियों में प्रयुक्त साङ्गीतिक पारिभाषिक शब्द

डॉ. सुषमा कुलश्रेष्ठ
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कालिदास की कृतियों में उनके विविध शास्त्रों एवं कलाओं के ज्ञान की भाँति उनका सङ्गीत शास्त्रीय ज्ञान पग पग पर परिलक्षित होता है। सङ्गीत के अन्तर्गत गायन, वादन एवं नृत्य तीनों को परिगणित किया जाता है। इन तीनों के ही पारिभाषिक शब्दों का कालिदास कृतियों में बहुधा अवसरानुकूल प्रयोग हुआ है। प्रस्तुत शोधपत्र में इन पारिभाषिक शब्दोंका विवेचन एवम् उनके प्रयोग के औचित्य को उपन्यस्त किया गया है। विवेच्य कुछ पारिभाषिक शब्द इस प्रकार हैं — सप्तस्वर, षड्ज-संवादिनी केका, गेय (गीत), उपगान, तान, राग, ताल, लय, श्रुति, ग्राम, मूर्च्छना, तन्त्री, वल्लकी, वीणा, परिवादिनी, पटह, पुष्कर, मुरज, मृदङ्ग, दुन्दुभि, भेरी, तूर्य, वंशी, शङ्ख, प्रमोद-नृत्य, लास्य, ताण्डव, पादन्यास एवं कटाक्ष आदि।

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# कालिदास एवं मनोविज्ञान

**श्रीमती कृष्णा कुम्भज**

२६८, जवाहर मार्ग, इन्दौर–२

मन:शास्त्र की उपलब्धियां आदि काल से पौरस्त्य एवं पाश्चात्य नाटककारों की नाट्यकृतियों में सूक्ष्म किन्तु अविरल गति से विद्यमान हैं। पाश्चात्य नाटककारों से पूर्व भी भारतीय नाट्य पद्धति के स्रोत, वेदों में सन्निहित मनो-वैज्ञानिक कथोपकथन, और मानवमन के पारंगत संस्कृत नाटककार, भास, कालिदास, भवभूति की नाट्यकृतियों में ये मानवीय मनोविज्ञान की उपपत्तियां स्वत: ही परिलक्षित होती हैं।

मनोवैज्ञानिक नाटककार कथा के साथ पात्रों पर बहुत ध्यान देते हैं। लोगों की सजीवता और स्वाभाविकता मनोवैज्ञानिक चित्रण पर निर्भर होती है। यदि नाटककार अपने पात्रों की सृष्टि मनोविज्ञान की आधारशिला पर कर सका है, तो उसका चरित्र चित्रण सफल है।

कालिदास के अभिज्ञान-शाकुन्तलम् में 'प्रकृत-काम' की बलवती प्रेरणा है। शकुन्तला के 'इड्' और 'अहं' में संधि हो गई है। अत: वासवदत्ता की भांति भागने की अपेक्षा वह आत्म-समर्पण कर बैठती है। शकुन्तला की अंगुली से अंगूठी का जल में गिरना प्रेम में बाधा होने का मनोवैज्ञानिक तथ्य है। शकुन्तला का अज्ञात-मन दुष्यन्त द्वारा अवहेलना के प्रतिशोध में अंगूठी पानी में निकलवा बैठा है। चाहे प्रत्यक्ष में वह दुष्यन्त को चाहती थी।

शाकुन्तल नाटक की घटनाएं दो प्रकार की हैं। घटनाओं की ऋणात्मक-धनात्मक भाव धाराएं एक ऐसी शक्ति पैदा करती हैं, जिस पर सभी अनुकूल प्रतिकूल घटनाओं का एकीकरण होता है।

विक्रमोर्वशीय में प्रकृति के माध्यम से मानवीय मर्यादाओं की प्रतिष्ठा की गयी है। मानवी चेतना और प्रकृति का अद्भुत समन्वय इस प्रकार नाटक में स्थापित करते हुए, कालिदास ने पार्थिव और अपार्थिव का संबंध मानवी पृष्ठभूमिमें जोड़कर अपने उद्देश्य की

सहज व्याख्या की है। बाह्य और अन्तःप्रकृति दोनों का समन्वय विक्रमोर्वशीय की रचना का एक अन्य उद्देश्य है।

कालिदास मनोभावों के सूक्ष्म पारखी थे। इंगितों व चेष्टाओं द्वारा आन्तरिक भावों को पहचानने, परखने की गजब की शक्ति उनमें विद्यमान थी। स्वयंवर के समय राजकुमारी इन्दुमती अज को देखते ही उस पर आसक्त हो जाती है किन्तु लाजवश वह अपना अनुराग प्रकट न कर सकी। उसका प्रणय व अनुराग अनायास रोमांच के द्वारा शरीर से फूट पड़ा। प्रणयी के शरीर और हृदय में उस समय जो पुलक भर जाती है वही रति का सात्त्विक भाव माना जाता है। कालिदास ने यहां पर स्त्री मनोविज्ञान का बहुत ही सहज स्वाभाविक विश्लेषण कर रससृष्टि की है।

काव्य में मनोवैज्ञानिक विश्लेषण का जो सैद्धांतिक पक्ष है उसमें मनोवैज्ञानिक सत्य सर्वोपरि रहता है। कालिदास ने मेघदूत में इस सत्य का मनोवैज्ञानिक विश्लेषण करते हुए नारी हृदय, कोमलता, सुकुमारता और उसकी मानसिक भावनाओं का अनुशीलन गहराई से किया है।

दो प्रेमी हृदयों की मानसिक स्थिति का यथातथ्य चित्रण करने में कालिदास का काव्य-शिल्प और उनकी सूक्ष्म गवेषणात्मक प्रतिभा सर्वाधिक सफल रही है। शिवजी को प्रति रूप में चाहने वाली पार्वती जब शिवजी को सजीव खड़ा पाती है तब वह विस्मित सी रह जाती है, वह न तो जा सकती है और न ठहर ही सकती हैं। [ कुमारसंभव श्लोक ४।८५ ]

पार्वती की इस प्रकार की मानसिक दशा का सूक्ष्म निरीक्षण करके कालिदासने अपनी परिचयचारुता और अन्वीक्षण शक्ति सम्पन्न प्रतिभा का परिचय दिया है। शिव पार्वती के विवाह काल की ऐसी ही मनोदशा का वर्णन कालिदासने बड़े स्वाभाविक ढंग से किया है।

स्त्री और पुरुष के राग और रतिभाव के सम्बन्ध में पाश्चात्य यौन मनोवैज्ञानिक फ्रायड, हैवलाक, एलिस, एडनर तथा साम्यवाद के प्रवर्तक मार्क्स के जो विचार हैं वे सब कालिदास में उच्छिष्ट से जान पड़ते हैं।

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# AN INTRODUCTION TO A RARE MANUSCRIPT : SŪRYASŪRI-KĀVYA OR KHAṆḌEŚVARĪ-LĪLĀ-VILĀSA

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This exquisite Sanskrit work written in the Campū style is in the possession of Andhra Pradesh Marathi Sāhitya Pariṣad, Hyderabad. Sūryasūri was a disciple of Vijñāneśvara who was also his grand-father. The work is in the form of a narrative related by Vijñāneśvara to his wife Sarasvatī. The manuscript contains thirty-seven pages. Each page has the size of 26x12 cms. and contains 11 to 12 lines. The colophon gives the name of the author as Hari.

The narrative states that Jñānarāja and Ambikā had a son called Sūrya. The family lived at Pārthavālapura (probably the same as modern Pāthrī in the Beed district of Maharashtra). The brilliant child Sūrya studied many Śāstras, including Astronomy, with his preceptor Ramākānta. He wrote a work called *Paramārthapriyā* and also a commentary on the *Sāmaveda*. After some days, he did Navārṇavopāsanā at Mātāpura, a place which he used to visit daily. The Goddess, once, gave *darśana* to her ardent devotee. Later on Sūrya stayed at Campāvatī ( identified with modern Beed ).

In the course of the narration, the author gives a summary of the story of Suratha and Samādhi as narrated in the Devī-Māhātmya section of the *Mārkaṇḍeya-Purāṇa*. It is told that Sūrya and his wife became great devotees of Khaṇḍeśvarī, whose temple is still found in the vicinity of Beed.

The work also describes a spiritual conversation between Ahmed, the ruler of Campā and Sūryasūri, which is full of double entendre and mystic significance. By virtue of his devotion and meditation, he could produce moonlight on a particular Amāvāsyā day, and save himself from the harass-ment of the Muslim ruler.

Sūrya has written many philosophical treatises like the *Bodha-sudhākara*. He has also written works on Astronomy.

The present manuscript deserves a special study from the point of view of the localé of Pārthavālapura. It also contains rich astronomical and astrological material. This work is a brilliant contribution of the Maratha-wada region to Sanskrit literature. The style of the work is simple. It

contains some elegant śleṣa, and bears testimony to the erudition of the author in the fields of Yoga, Tantra and Jyotiṣa. The present paper gives some historical information about Sūrya and tentative observations about the manuscript.

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## UMĀ LEGENDS

**Prof. Smt. Vimal Lele**
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1. The etymology of the word *Umā* as popularised by Kālidāsa is *U* = 'Oh' and *mā* = 'do not' (go to the forest for practising penance). The word is alternatively derived from *U* = Śaṁkara and *mā* = to measure, to pervade.

2. Different meanings assigned to the word *umā*: i) *Umā Haimavatī* according to the *Kena Up.* means *ātmavidyā*. ii) In the Purāṇas and the classical literature the word means Pārvatī or Satī. iii) In Pāṇini the word stands for a field of flax (*atasī*).

3. Vows named after *Umā* : Umācaturthī, Umādipūjā, Umābrāhmaṇī and Umāmaheśvara-vrata.

4. Antiquity : This goddess can be traced back in the pre-Vedic period.

5. Complex nature : *Umā* is a combination of a number of deities. The original concept about this deity is hardly discernible.

6. Legends : i) about how she lost and regained her fair complexion; ii) about *Umāvana* where Śiva adopted the Ardhanārī Naṭeśvara form; iii) about *Umā* as the mother of Subrahmaṇya – a myth parallel to that of the Kumārasaṁbhava; iv) about the untouchable husband in which a buffalo is offered as a victim to Uramma, a goddess in Karṇāṭaka; v) about Kṣīranbhavānī narrating how *Umā* while practising panance to propitiate Śaṁkara, protected herself from the demon Bhairava.

7. The Śakti–pīṭhas: i) In the Himachala Pradesh a story is current that the three parts of the burnt–body of Satī her feet, tongue and bosom, fill at Cintāpūrṇi, Jvālāmukhī and Jaganmātā respectively and the places came to be known as the three Śakti-pīṭhas. ii) In Assam and Manipur the Śakti–pīṭhas are located differently. When Satī burnt herself in the sacrificial fire of her

father Dakṣa, Saṁkara was full of wrath. He took the dead body and danced his Tāṇḍava dance. The world trembled. Viṣṇu threw his Sudarśana. Parts of the body of Satī fell at Gohatti, Imphal and Kathmandu. They became the Śakti-pīṭhas.

8. Conclusion: The Umā legends are both interesting and important. They throw light on ancient geography, social conditions, religious concepts and other aspects of Indian Culture. The paper is illustrated with original photographs of the Śakti-pīṭhas, etc.

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## A NOTE ON KAṆĀDA-SAṀGRAHA-VIVARAṆAṀ

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A contemporary of Hyder Ali Khan of Mysore was Nañjarāja of Kalale, who was known for his scholarship and power. He was well-versed in many branches of Sanskrit and was a great patron of scholars. At the end of each chapter he deservedly eulogises himself as a great devotee of Someśvara. All the adjectives given at the end of each chapter speak of him highly and works on Grammar, Music etc., go to the credit of Nañjarāja. The work as the title itself suggests is a commentary on the *Kaṇāda-Saṁgraha* like the *Tarkasaṁgraha.* The original work *Kaṇāda-Sāṁgraha* of this commentary is not available completely with us. It may be available elsewhere. So a request is made to get the original, if available.

As it is, it is a commentary on the *Kaṇāda-Saṁgraha* ( incomplete with us ) is a very lucid and inspiring written by the said king Nañjarāja of the 18th century. It is devided into seven chapters based on seven cateogories of rhe Nyāya-Vaiśeṣika. Kaṇāda though ascribed to the Vaiśeṣika school accepts six categories. His followers like Vyomaśiva, the author of the *Saptapadārthī*, and Udayana, the author of the *Kiraṇāvalī*, (both of 10th century ) in course of time accepted seven categories. Thus the commentator Nañjarāja also accepted seven categories respectively and divides his commentary into seven chapters. This commentary is full of information and it is recognised like the *Tarka-Saṁgraha* a work on Nyāya-Vaiśeṣika and not on either Vaiśeṣika or Nyāya. Scholars know that the works on the *Nyāya-sūtra* of Gautama are many, but on Kaṇāda there are very few. This commentary has to come to the light very soon with its original work *Kaṇāda-*

*Saṁgraha.* The O. R. I., Mysore, will be taking up its publication very soon and it is requested that scholars will pass on information, if any, to the Director, O. R. I. Mysore.

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## THE LEGEND OF UṢĀ AND ANIRUDDHA

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The love episode of Uṣā and Aniruddha is a famous legend in epic and Purāṇic literature. Like other Purāṇic legends (e. g. those of Saramā, Purūravas, Urvaśī) it has its origin in the *Ṛgveda.* An attempt is made in the present paper to trace the origin and development of this legend.

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## उपसर्गाणां द्योतकत्वं वाचकत्वं वा

**डॉ. जयमन्त मिश्र**
संस्कृत विभाग, बिहार विश्वविद्यालय, मुझफ्फरपूर

१. उपसर्ग-शब्दार्थः

२. उपसर्गस्य द्योतकत्वं वाचकत्वं वा

३. महर्षि शाकटायनमते उपसर्गाणां द्योतकत्वम्

४. महर्षिगार्ग्यमंते उपसर्गाणां वाचकत्वम्

५. महर्षिपाणिनिमते प्रादीनां वाचकत्वम्

६. उपसंहार :

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## विद्यापति के संस्कृत ग्रन्थ

श्रीमती मिथीलेशकुमारी मिश्रा
बिहार राष्ट्रभाषा परिषद, पटना–४

१. विद्यापति यद्यपि हिन्दी के प्रसिद्ध कवि हैं किन्तु संस्कृत में भी उनकी महत्त्वपूर्ण रचनाएँ हैं।

२. इनकी संस्कृत भाषा बड़ी प्रगतिशील है जिसमें अरबी फारसी तक के शब्द मिलते हैं।

३. इन्होंने संस्कृत को राजकार्य की भाषा बनाने में बडा योगदान किया है। लिखनावली इसका प्रमाण है।

४. इन्होंने पारम्परिक वैदुष्य को लोकधारा से मिलाने की चेष्टा की है।

५. इनकी संस्कृत रचनाओं में नीतिशास्त्र, धर्मशास्त्र, भक्ति, दर्शन एवं साहित्यिक कृतियों में सभी विधाएँ दृष्टिगत होती हैं।

६. साहित्यिक दृष्टि से ये नवीन उद्भावनाओं से अनुप्राणित, उदात्त जीवन-दर्शन एवं जीवन्त कलात्मकता के प्रतीक हैं।

७. इनको संस्कृत के पुनर्जागरण का अग्रदूत माना जा सकता है।

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## 'देवानांप्रियः' पद के अर्थापकर्ष का विमर्श

डॉ. रामगोपाल मिश्र
सी ११/१७, मॉडेल टाऊन, दिल्ली–९

१. व्याकरण में स्थिति

'षष्ठ्या आक्रोशे' (६.३.२१) सूत्र के अनुसार पाणिनि ने षष्ठी विभक्ति के अलुक् समास को निन्दा के अर्थ में मान्यता दी है। 'देवानांप्रियः' समस्त पद में सूत्र

के आक्रोश की अनुवृत्ति नहीं होती। यही वार्तिक के निर्माण का औचित्य था। पतञ्जलि, कात्यायन के ही मत का उपपादन करते हैं। जयादित्य-वामन [ ६६०-७१८ इस्वी. ] ने काशिका में भवान्, दीर्घायुः, आयुष्मान् आदि पदों के साथ 'देवानांप्रियः' का भी प्रयोग किया। इस समय तक व्याकरण शास्त्र में सम्मानार्थका ही द्योतक यह पद था। मम्मट के अनुज कैयट (ग्यारहवी शती) ने प्रदीप में 'देवानांप्रियः' पद का अर्थ मूर्ख किया, जो व्याकरण शास्त्र में पहिली बार है। कालान्तर में रामचन्द्र, भट्टोजिदीक्षित आदि ने पद के ऐतिहासिक महत्त्व को ध्यान रखे बिना वार्तिक में ही मूर्ख पद जोड़ दिया।

२. बौद्ध ग्रन्थों में स्थिति–

अशोक ने सर्वप्रथम 'देवानांपिय' पद को अपना बिरूद बनाकर अनेक शिलालेखों में उत्कीर्ण करवाया। इसके अनन्तर ही इस पद का प्रयोग पाली वाङ्मय में हुआ।

३. उपाधि के धारण का औचित्य–

दोनों देवों की इच्छा की पूर्ति करने के कारण अशोक उनका प्रिय हुआ। यही 'देवानांपिय' उपाधि के धारण और बहुवचन का परमौचित्य है।

४. संस्कृत वाङ्मय में प्रयोग–

'देवानांप्रियः' पद का प्रयोग भट्टबाण (६०६-६४८) ने हर्षचरित में सम्मानित अर्थ में दो बार किया है। वे हर्ष के लिए इस पद का प्रयोग करते हैं। शंकराचार्य (७८८-८२० ईस्वी) ने ब्रह्मसूत्र (१.२.८) के भाष्य में इसे प्रतिकूल सिद्धान्तका खण्डन करते समय प्रतिपक्षी के लिये संमानार्थ में प्रयुक्त किया है।

५. साहित्यशास्त्र में स्थिति–

साहित्यशास्त्र में सर्वप्रथम अभिनव गुप्त (९५०-१०२५ ईस्वी) इस समस्त पद का अर्थ 'अनभिज्ञ' और 'जड़' करते हैं। आचार्य प्रदत्त यह अर्थ कालान्तर में इसी अर्थ में व्याकरण शास्त्र में भी प्रयुक्त होने लगा।

काव्यालोचक वामन (७५०-८२५ ईस्वी) के समय तक यह पद अपने मूल सम्मानित अर्थ में ही प्रयुक्त होता था।

नाटयशास्त्र की टीका में अभिनव वामन द्वारा निर्दिष्ट पदों को यथावत ग्रहणकर 'जडे देवानांप्रियः' जोड़ देते हैं। दूसरी बार समाधि गुण ( १६.१०३ ) में पाठ-सौकर्य की प्रतिपक्षी की शंका के समय उसे 'अनभिज्ञो देवानांप्रियः' कहते हैं। दोनों जगह आचार्य ने स्वयमेव अर्थ स्पष्ट लिखा है।

मम्मट दीर्घदीर्घ अभिधावादियों के लिये मूर्ख ही अर्थ में 'देवानांप्रियाः' पद का प्रयोग करते हैं। काव्यप्रकाश के टीकाकारों ने इस पद का अर्थ या तो मूर्ख किया है या पशु।

'देवानांप्रियः' पद अशोक से प्रयुक्त होकर दशम शती के मध्य तक सम्मानार्थ में प्रयुक्त होता रहा। आचार्य अभिनव ने इसका अपकर्ष किया और जड़ या मूर्ख अर्थ में प्रयुक्त किया। व्याकरण शास्त्र में कैयट कृत इसका मूर्ख अर्थ अभिनव या मम्मट से गृहीत है। अतः अभिनव गुप्त ने ही इस पदका मूर्ख अर्थ प्रदान किया है।

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## अभिनन्द एक या अनेक ?

**डॉ. रामजीत मिश्र**

वरेली (उ. प्र.)

संस्कृत साहित्य में अभिनन्द नाम के अनेक कवि एवं विद्वान् हो चुके हैं। वे सब के सब एक ही हैं या अपना पृथक्-पृथक् अस्तित्व रखते हैं, इस प्रश्न को लेकर विद्वानों में अत्यधिक मतभेद है। सूक्तिसंग्रहों में कुछ श्लोक अभिनन्द, कुछ अभिनन्दन और कुछ गौडाभिनन्द के नाम से उध्दृत देखे जाते हैं। इनके अतिरिक्त रामचरित महाकाव्य के रचयिता अभिनन्दन का भी नाम बड़े आदर से लिया जाता है। लघुयोगवासिष्ठ और कादम्बरीकथासार के रचयिता भी अभिनन्द नाम से ही प्रसिद्ध हैं। इस प्रकार अनेकानेक ग्रन्थों के रचयिता के रूप में जो अनेक अभिनन्द श्रवणगोचर होते हैं, इन सबकी एकता या विभिन्नता के सम्बन्ध में जिज्ञासा का उदय होना स्वाभाविक है। इस जिज्ञासा से प्रेरित होकर विभिन्न समालोचक विद्वान् अनेक प्रकार के अनुमान लगाते हैं। अतः उनके आधारभूत तर्कों, युक्तियों एवं विचारों की

इस शोधलेख में समीक्षा की गयी है। साथ ही उक्त प्रश्न का विचारसंगत समाधान ढूँढ़ने का प्रयास किया गया है।

निष्कर्षतः इस शोधलेख में यह सिद्ध किया गया है कि संस्कृत साहित्य में मात्र दो अभिनन्द हुए हैं–एक लघुयोगवासिष्ठ, रामचरित तथा भीम-पराक्रम के निर्माता और दूसरे कादम्बरीकथासार के प्रणेता। सूक्तिसंग्रहों के अभिनन्द, अभिनन्दन या गौडाभिनन्दन रामचरितकार अभिनन्द से भिन्न नहीं हैं, यह पुष्कल प्रमाणों से पहले ही प्रमाणित किया गया है।

## CS–69

## TREATMENT OF RASA IN THE RASAKALPADRUMA

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The *Rasakalpadruma* is a voluminous work of Jagannātha Miśra an Orissan rhetorician. There Jagannātha showed his excellency in discussing the aspect of Rasa. He has left no aspect untouched. His treatment of Rasa followed the paths of Bharata and Viśvanātha. But his importance on *Sāttvikabhāva* is remarkable one. He has discussed a lot of views including Nyāya, Sāṅkhya and Vedānta. He also did not forget to discuss the views of the *Bhagavad-Gītā* and Vijñānabhikṣu in this regard. Then he came to his own view-points on the realisation and creation of rasa. His vision of rasa is discussed and compared with the vision of Viśvanātha Kavirāja, so also with Paṇḍitarāja Jagannātha, the author of the *Rasagaṅgādhara*. The paper concludes with the vision of rasa of Jagannātha Miśra, whether it is an extension of Viśvanātha's Rasa theory or a new addition.

## CS–70

## NOTES ON THE CONCEPT OF A KING IN THE DHARMAŚĀSTRA AND THE ARTHAŚĀSTRA

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The writers on Dharmaśāstra in ancient India conceived of a king not only as the representative of God on earth [cf. *bālo' pi nāvamantavyo manuṣya*

*iti bhūmipaḥ* / *mahatī devatā hyeṣā nararūpeṇa tiṣṭhati* / *Manu.* 7.8 ], but also as the protector of the subjects in the real sense of the term [ cf. *Sarvasyāsya yathānyāyaṁ kartavyaṁ parirakṣaṇam* // *Manu* 7.3 ]. For the protection he offers, as also for the lordship that he claims over the total earth under his possession, a king has been allowed the special privilege of claiming one-sixth of the corns or produce of land as his share.

In the present paper it has been discussed on what ground exactly such share was claimed by the Head of the State.

CS–71

## 'BHĀVIKA' IN THE BHAṬṬIKĀVYA

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At the outset it may be mentioned that it is quite doubtful whether the poet himself designated the Canto XII of his *Rāvaṇavadham* as 'Bhāvika.' We get this designation of the Canto from the commentary of Jayamaṅgala, the oldest commentator of the *Rāvaṇavadham*. The word *bhāvika* is found in the *Nāṭyaśāstra* as the name of a Lāsyāṅga. But the verse concerned in the *Nāṭyaśāstra* is generally taken to be an interpolation. Both Daṇḍin and Bhāmaha, with a slight difference in their approach, admit of Bhāvika as a Guṇa of the entire composition. Jayamaṅgala himself admits this and at the same time takes the above canto of the *Bhaṭṭīkāvyam* as illustrating Bhāvika. Apparently these two statements are contradictory. So, the problems arise :– a ) how this single Canto can be taken as an illustration of Bhāvika; and b ) did Bhaṭṭi himself indicate it to be so ? An attempt is made in this paper to suggest answers to these and subsidiary questions.

CS–72

## THE IMPACT OF ADVAITA PHILOSOPHY ON ABHINAVA GUPTA'S INTERPRETATION OF THE RASA SŪTRA (AS REPORTED BY JAGANNĀTHA)

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This paper attempts to show how Abhinava Gupta has utilised the concepts of Advaita Philosophy. Vibhāvas, Anubhāvas and Vyabhicāribhāvas

are successfully presented by the actor. Here the function is Abhidhā. Limited attributes like wifehood (*kāntātva*) of Duṣyanta and others get elided on account of constant contemplation of vibhāvas etc. by the spectator. This process is known as universalization (*sādhāraṇīkaraṇa*). The spectator now is in a mood to realise rasa. Now the function Vyañjanā comes into play. The Sthāyibhāvas that exist as latent impressions manifest themselves as sentiments by virtue of the function Vyañjanā. The contemplative nature of the Sahṛdaya assisted by the function Vyañjanā, helps the removal of the cover of nescience that hinders *cit*. On account of that, the spectator for the time being loses his limited attributes. Now, at this stage, the spectator enjoys transcendental bliss, which is akin to bliss enjoyed by the seers in the state of meditation.

The above explanation of Abhinava Gupta appears to have been influenced by the way in which the Mahāvākya (*tat tvam asi*) in Advaita Philosophy has been explained. The attributes qualifying *tvampadārtha* having been set aside, the identity between *tvampadārtha* and *tatpadārtha* stands explained. To explain the above, Sadānanda brings in the analogy of the line *so'yaṁ Devadattaḥ*. This philosophic interpretation has been utilised by Abhinava Gupta. In the case of the knowledge of the main sentence *tat tvam asi* the veil of nescience of *tvampadārtha* (soul or *jīva*) is removed by the factors of *śravaṇa* (hearing), *manana* (reflection), *nididhyāsana* (meditation) etc. The meaning of the sentence is to be personally experienced and on occount of which one gets transcendental and unbounded bliss, enjoyed by the seers in the state of meditation.

CS-73

## REALISM IN THE CLASSICAL SANSKRIT LITERATURE

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Sanskrit literature gives a general impression to be rather romantic than actually related with life. Considering the limited sphere of life in the days of classical Sanskrit literature compared to today's life and modern literature in various other languages, up to times, the gap is still widened. Yet within this limited sphere of life and sentiments itself very often is found remarkable subtlety of delineation that may be set at the core of realism. An attempt is here made to point out such striking elements of realism, in the experience of life depicted in the classical Sanskrit literature.

CS-74

## THE PLACE OF AUCITYA IN SANSKRIT LITERATURE

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Of the six schools of thought in Sanskrit poetics, the Aucitya school founded by Kṣemendra, the polymath of Kashmir, is one. Though there is early mention of it indirectly by Daṇḍin and directly by Ānandavardhana and Kuntaka, the credit of defining Aucitya and giving a complete, comprehensive and practical treatment of it goes to Kṣemendra in his *Aucitya-Vicāra-carcā.* It was he who called it the life or the soul of Rasa and gave a clear definition of it. The scope of Propriety or Aucitya is elaborately dealt with and the twenty-eight places in which Aucitya should be understood to make the poetic composition rank high in the estimate of critics, are mentioned in detail with appropriate illustrations to bring home to the reader its importance and indispensability in the works of great poets. Then the purpose of Aucitya with respect to the various emebellishments of style like Rasa, Bhāva and Alaṅkāra is pointed out with suitable examples. The aesthetic value of a poetic composition suffers a damage by the use of impropriety in various places like Pada, Artha, Rasa and Prabandha. Aucitya enhances the charm of a poetic composition to a considerable extent. This is also established by the help of illustrations taken from various poetic compositions.

Thus, Aucitya occupies a very important place in Sanskrit literature. As has already been stated, it is the life or soul of Rasa. But the possibilities of Aucitya being the soul of a poetic composition are examined. Aucitya may be all-pervasive; but on that score it cannot be the essence of poetry. It, on the other hand, serves as a good test for detecting defects of a poetic composition, at the cost of aesthetic pleasure which is after all the main purpose of a good poetic composition, prose or poetry. It cannot, therefore, be the Soul of Poetry like Dhvani or Suggestion.

CS-75

## DHARMAGUPTA'S DIVISION OF DŪTAKĀVYA AS APPLIED TO THE MEGHASANDEŚA

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Sandeśakāvya or Dūtakāvya is a popular species of lyrical poetry. None of the Ālaṅkārikas has given a definition or a systematic arrangement

for this branch of Sanskrit literature. But Dharmagupta, the author of the commentary called the *Varavarṇinī* on the *Śukasandeśa* of Lakṣmīdāsa, says that a Sandeśakāvya can be divided into twelve *prakaraṇas*, according to its subject matter and accordingly he divides the *Śukasandeśa* in twelve divisions. In this paper an attempt is made to examine how far this divisional concept applies to the *Meghasandeśa* ( *Megh* ) also.

Among the commentaries on the *Śukasandeśa* Dharmagupta's *Varavarṇinī* is the oldest and it is assigned to the 14th century A. D. A very important factor contained in this commentary is that there is an introductory portion in which the author mentions the twelve *prakaraṇas* or *paricchedas* of a Sandeśakāvya and explains them with reference to the *Śukasandeśa*.

These are as follows :

1. The *ādivākya* or the introductory statement in a Sandeśakāvya.
2. The *dautyayojanam* or commissioning the messenger.
3. The *vrajyāṅgadeśanā* or the instruction about the route to be followed by the messenger.
4. The *prāpyadeśavarṇana* or the description of the destination.
5. The *mandirābhijñāpana* or the identification of the house of the heroine.
6. The *priyāsanniveśavimarśanaprakaraṇa* or the division in which the description of the heroine occurs.
7. The *anyarūpatā-pattisaṁbhāvanā* or supposing the change of the shape of the body of the heroine.
8. The *avasthāvikalpanaprakaraṇa* or the supposition of the different moods ( *daśās* ) of the heroine.
9. The *vacanārambhaprakaraṇa* which contains the introductory statement of the message.
10. The *sandeśavacanaprakaraṇa* or the portion in which the message is contained.
11. The *abhijñānadānaprakaraṇa* or the identifying episode.
12. The *prameyapariniṣṭhāpanaprakaraṇa* which contains the conclusion of the subject-matter.

It is concluded that the *Meghasandeśa*, in a like manner, can be divided itno the above twelve *prakaraṇas* according to the subject matter of the poem and it needs a critical edition incorporating these well established divisional concepts.

## CS-76

## BHĀMAHA II. 61, 62

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The interpretation of *Bhāmaha* II. 61. 62 presents some problem. Even D. T. Tatacharya is confused. The writer of this paper suggests an easy solution of the problem by suggesting that the order of the said kārikās may be inverted. Thus, if we read II. 61 as II. 62, and II. 62 as II. 61, the problem will be solved.

## CS-77

## SOME LEGAL CONCEPTS OF KĀLIDĀSA

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The present paper is an attempt to collect the scattered legal concepts in the works of Kālidāsa in the light of the modern concept of law. Kālidāsa was influenced by the law prevalent in Smṛtis as well as preserved in customs. Many classical Sanskrit texts have deviated from the tradition of the Smṛtis which were prevalent legal codes of the time and allude to the customary law which was practised *de facto*. Kālidāsa is also not an exception to it. The Sanskrit dictionaries preserved some legal words although not in their accurate shades as they are explained by the legal texts. Due to synonymic tendencies of the words, the exact meaning was lost by the poets and they do not necessarily preserve the meaning intended by jurists.

This paper is an attempt to explore some such aspects of Kālidāsa. With the help of contemporary Smṛtis and lexicons a search has been made to what extent Kālidāsa was influenced by Smṛtis as well as by customary law.

CS-78

## धर्मसूरिः विद्याधरश्च तयोरुपजीव्योपजीवकत्वम् ।

बी. नरसिंहाचार्यः

१०-४-५०३/१/ए, श्रीरामनगर कॉलनी, हैद्राबाद २८

साहित्यशास्त्रे विभिन्नसिद्धान्ताः वर्तन्ते । तेषां सर्वेषां काव्यप्रकाशे समन्वयः दरीदृश्यते। अर्वाचीनलक्षणग्रन्थानां चास्य मार्गदर्शकत्वं सुप्रसिद्धमेव । काव्यप्रकाश-मनुसृत्य एकावली, प्रतापरुद्रीयं, साहित्यरत्नाकर इत्यादयः रचिताः । एते ग्रन्थाः अलंकार-विषये रुय्यकस्य अलंकारसर्वस्वमनुकुर्वन्ति । निबन्धेऽस्मिन् साहित्यरत्नाकरः बहुषु विषयेषु क्वचिन्नामग्रहं क्वचिच्च पङ्क्तीः यथातथमुध्दृत्य एकावलीं तव्द्यारव्यानं तरलं च अनुकरोतीति विवरीतुं यत्नोऽकारि ।

एकावल्यामिव रत्नाकरेऽपि "कारिका" "वृत्ति" "उदाहरण" रूपत्रयीपद्धति-रनुसृता अस्ति । उदाहरणानि च ग्रन्थकर्ता विद्याधरेणैव स्वयं रचितानि । विद्याधरः उदाहरणश्लोकेषु नृसिंहभूपतिमुपवर्णयति, धर्मसूरिस्तु स्वेष्टदैवतं श्रीराममुपवर्णयति । यद्यपि काव्यसामान्यलक्षणं "सगुणालंकृती काव्यं पदार्थौ दोषवर्जितौ" इति काव्य-प्रकाशमनुसरति तथापि "ध्वनिप्रधानशास्त्रं तु कान्तासम्मितमुच्यते" इति द्विवारं एकावलीलक्षणमुदाहरति । गुणदोषादि काव्यसामग्रीविचारणायां, शब्दवृत्तिनिष्कर्षे, जहदजहल्लक्षणास्वीकारे रत्नाकरः एकावलीकारमुपजीवति । लक्षणाभेदकथनावसरे च 'संकरेण त्रिरूपेणेत्यादि' एकावलीकारस्य श्लोकद्वयमपि स्वयमुदाजहार । गुणलक्षणं विद्याधर इव परिष्कृत्य संख्याविषये तमेवानुसरति । परं धर्मसूरिः 'अलंक्रियाः' इत्यादि श्लोकमुखेन विद्याधरविद्यानाथादीन् विमृशन्निवाभाति । 'अलंक्रिये'ति श्लोकः रत्नाकरस्य उत्तमनायकघटितत्वेन ग्रन्थेतरवैलक्षण्यस्फोरकतयैव सुव्याख्येयः । एवं धर्मसूरिः न केवलमेकावलीं तव्द्यारव्यानं तरलमपि बहुषु विषयेषु अनुकुर्वन् स्वाधमर्णत्वं द्योतयति ॥

CS-79

## MALLINĀTHA AS A POET

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Kolācala Mallinātha Sūri is known for his commentaries on the Sanskrit Mahākāvyas and on the Alaṅkāra work, *Ekāvalī*. In this paper an

attempt has been made to show that he was also a great poet. Mallinātha refers to himself as a poet in the course of his commentaries ( cf. *Mallināthakavissoyam* ). Some fresh references have been collected to substantiate this view.

CS-80

## कालिदासीय वाङ्मय में समुद्र

डॉ. श्रीमती शोभा निगम
संस्कृत विभाग, विक्रम विश्वविद्यालय, उज्जैन

इस प्रपत्र में विश्ववंद्य महाकवि कालिदास की काव्य सम्पदा से एक सुवर्ण कण - समुद्र शब्द - लेकर उनकी महनीय काव्यचातुरी का आलेखन किया गया है ।

शिव के उपासक और शब्दब्रह्म के अनन्य आराधक कवि कालिदास ने समुद्र के माध्यम से अष्टमूर्ति शिव के जल-स्वरूप की आराधना की है। उनके हिमालय की पूर्णता, उसका विस्तार समुद्र में सीमित है जो कुमारसंभवम् में " पूर्वापरौ तोयनिधी वगाह्य " तथा अभिज्ञानशाकुन्तलम् मे "कतमोऽयं पूर्वापरसमुद्रावगाढ:" में स्पष्ट है। रघुवंश के त्रयोदश सर्ग में लगभग अठारह श्लोकों में कालिदास ने समुद्र का बहुत सुन्दर चित्र प्रस्तुत किया है। वहीं वे यह भी स्पष्ट कर गये हैं कि समुद्र के स्वरूप का पूर्ण वर्णन करना बहुत कठिन है ।

तां तामवस्थां प्रतिपद्यमानं स्थितं दश व्याप्य दिशो महिम्ना ।
विष्णोरिवास्यानवधारणीयमीदृक्तया रूपमियत्तया वा ॥ रघु. १३.५.

मात्र अठारह श्लोकों में कवि कृत समुद्र का समग्र चित्र उनकी समुद्र के प्रति प्रगाढ श्रद्धा, सूक्ष्म निरीक्षण और आकर्षण प्रस्तुत करता है ।

महाकविने समुद्र और उसके विभिन्न लगभग बाईस पर्यायवाची शब्दोंका प्रयोग प्रायः सौ से अधिक बार किया है। उन प्रयोगों में काव्य प्रसङ्ग की चेतना के अनुरूप समुद्र का प्रकृति से स्वाभाविक सम्बन्ध, तत्सम्बन्धी पौराणिक सन्दर्भ, मानवी जीवन से सम्पर्क तथा उसकी नैसर्गिक सुषमा पल्लवित एवं प्रस्फुटित हुई है। इस संक्षेपिका में मात्र एक स्थल की विवेचना प्रस्तुत है –

स वृत्तचूलश्चलकाकपक्षकैरमात्यपुत्रैः सवयोभिरन्वितः।

लिपेर्यथावद्ग्रहणेन वाङ्मयं नदीमुखेनेव समुद्रमाविशत् ।। रघु. ३.२५.

उक्त श्लोक में कवि ने बालक रघु की अभिवृद्धि का चित्र प्रस्तुत करते हुए शिक्षा क्षेत्र में प्रवेश बताया है। वाङ्मय की तुलना समुद्र से की गयी है। समुद्र एक ऐसा विशाल ध्वनित जलभण्डार है जिसके अथाह गांभीर्य को, विस्तार को, सामग्र्य को जानना, समझाना दुष्कर है इसी प्रकार वाङ्मय ऐसा ज्ञान भण्डार है, जिसमें शब्दों की ध्वनि भरी है जो इतना विशाल गहन है जो किसी सीमा में नहीं बांधा जा सकता इस असीमित ज्ञान-समुद्र का अध्ययन करने के लिए एक क्या अनेकों जीवन भी अपर्याप्त हैं।

शोध पत्र में प्रस्तुत ऐसे उपर्युल्लिखित अनेकों प्रसङ्गों के आधार पर यह स्पष्ट हो जाता है कि ध्वनित तरङ्गों में उफनते हुए जल ने कवि की कल्पनाओं को मूर्तिमान करने में कितना सहयोग दिया है। कवि कुलगुरु द्वारा प्रयुक्त (समुद्रादि) शब्द शब्द नहीं सजीव मूर्तियाँ हैं जिनकी मौन मुद्रा में जगत का कलख, सौकुमार्य एवं आर्जव है। शब्दों की प्रकृति कवि द्वारा प्रयुक्त शब्दों में मुखरित होकर रसिक सहृदय को समग्र अर्थ ध्वनित कर अपने आकर्षक मोहपाश में बांधकर रससिक्त कर देती है। इति।

CS-81

## THE SUPERNATURAL ELEMENT IN THE ABHIJÑĀNAŚĀKUNTALA

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This paper is an attempt to present an analytical and comparative study of the treatment of the supernatural element, especially in the *Abhijñānaśākuntala* by Kālidāsa. It is believed that the main theme of the play, *Abhijñānaśākuntala* has been taken from the episode of the *Mahābhārata* or *Padmapurāṇa.* We find that Kālidāsa has retained many of the supernatural elements of his original sources ( *Mahābhārata* and *Padmapurāṇa* ) though he has refashioned them according to his dramatic needs. Among the works of Kālidāsa, it is observed that the *Vikramorvaśīya* and *Abhijñānaśākuntala*

possess more supernatural elements than the *Mālavikāgnimitra*, since the latter centres round historical events and characters.

In the *Abhijñānaśākuntala* the gods not only govern the lives of the hero and heroine but take an active interest in them. The reunion of Duṣyanta and Śakuntalā itself is the final consummation of the "Saṅkalpa" of the gods. Thus humanity and divine agents work hand in hand in the immortal play of Kālidāsa.

The critics like Mammaṭa classify the plots of Kāvyas under three categories, namely (i) Divya (ii) Adivya and (iii) Divyādivya. From this point of view the play will come under the third category, Divyādivya, because of the free intermixture of the earthly and the divine in it. Goethe rightly remarked that in this play, "the Earth and Heaven combine in one sole name." In this paper the supernatural elemant of the *Śākuntala* is discussed under the following heads:

1. Characters, superhuman by birth or Characters with superhuman power.
2. The Supernatural incidents.
3. Miraculous objects with unearthly powers.
4. Places with divine associations.

CS-82

## A NOTE ON THE PĀṆINI-SŪTRA कर्तृकरणे कृता बहुलम् २. १. ३२

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The sūtra कर्तृकरणे कृता बहुलम् poses a problem. The 'परिभाषा' कृद्ग्रहणे गतिकारकपूर्वस्यापि ग्रहणम्' enjoins that कृदन्त includes कृदन्त word which has गति or कारक prefixed. According to the परिभाषा two compounds are needed, one with a कृदन्त having a गति prefixed and the other with a कृदन्त having a कारक prefixed. In the सिद्धान्तकौमुदी the example नखैर्निर्भिन्नः is found, which is an example of the compound with कृदन्त having a गति ( निर् in निर्भिन्नः ) prefixed. The example of the compound with कृदन्त having a कारक prefixed is not found. The काशिका also does not furnish any example is this respect The example 'अवतप्तेनकुलस्थितम्' is an example of कारकपूर्वक but in case of कर्तृकरणे कृता बहुलम्

we need a तृतीयान्त कर्ता or करणे compounded with a कारकपूर्वक कृदन्त. But this example is not found. What is the implication here ? The paper deals with the solution of this problem.

CS-83

## CONCEPT OF VINAYA IN THE LITERATURE OF KĀLIDĀSA

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Kālidāsa is well known for using words in various senses. He uses the word *vinaya* in the sense of moral training or instruction with a specific purpose. Kālidāsa's concept of education is signified in this word.

The word *vinaya* comes ( from *vi* + √ *nī* ). The other derivatives of *vi* with √ *nī* viz. *vinīta, abhi-vinīta, dur-vinīta* and *a-vinaya* also confirm the sense " moral training ". Kālidāsa's insistence on the value of physical, psychological and moral training of younger generation can be immediately understood from the interpretation of the word *vinaya*, to show which is the aim of this paper. Though sometimes the normally accepted meaning of *vinaya* (i. e. modesty etc.) appears to be varying from the intended meaning 'moral training', a close study will reveal the fact that even there the intended meaning is the moral training, for example:

' युवा युगव्यायतबाहुरंसलः कपाटवक्षाः परिणद्धकन्धरः ।
वपुःप्रकर्षादजयद्गुरुं रघुस्तथापि नीचैर्विनयाददृश्यत ॥ ' *Raghu.* 3.34

Here, Raghu has recently completed his education and he is physically strong but he seems humble. This humbleness is acquired by moral training. Mallinātha while commenting on the *Raghuvaṁśa* 6.79 ' विनयः प्रधानं येषां तैस्तैर्गुणैः श्रुतशीलादिभिः ।' Therefore, according to Mallinātha, 'Vinaya = Śruta + Śīla + etc. ( good qualities ). While commenting on the word *vinīta* also he explaines शास्त्राभ्यासजनितवासनया विनीतः नम्रः । *Raghu.* 3.35. In addition, Kālidāsa himself writes in the *Raghuvaṁśa*1 0.71 सम्यगागमिता विद्या प्रबोधविनयाविव ।

In short, Kālidāsa's idea of education is of enlightenment in the individual and in the society. According to him the aim of education is harmony of practical and spiritual life. So he tries to suggest this by using the word *vinaya* in his literature.

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## स्फोटविचारे कौण्डभट्टस्य दर्शनम्

डॉ. भगवतीप्रसाद पंड्या
गुजरात युनिव्हर्सिटी, अहमदाबाद

'स्फोटरूपं यतः सर्वं जगदेतद् विवर्तते' इति शाब्दिकदर्शनसंवलितं वचो भणद्भिस्तत्रभवद्भिः पदवाक्यप्रमाणपारावारीणैः श्रीकौण्डभट्टैः स्वीये वैयाकरणभूषणसारे स्फोटतत्त्वं साटोपं टीकितम् ।

शारीरकभाष्यान्तर्गतकठिनवचोग्रन्थिभेदने यथा श्रीमद्भिर्वाचस्पतिमिश्रैः प्रागल्भ्यं प्रादर्शि, तथा श्रीमद्भिः कौण्डभट्टैर्भट्टोजिनिर्मितशब्दकौस्तुभीये स्फोटविचारे प्रागल्भ्यं प्रादर्शि। अत्र स्वीये 'वैयाकरणभूषणसारे' नैयायिकानां मीमांसकानां च पूर्वपक्षमुपन्यस्य कुत्राप्य-दृष्टपूर्वेण बुद्धिवैभवेन यत् खण्डनं व्यधायि, तत्रैव समुल्लसति कौण्डभट्टानां परमं चरमं च वैलक्षण्यम् ।

सर्वशास्त्रेषु विलसति हि मुखत्वेनोपवर्णितं वेदाङ्गं व्याकरणम् । तत्रापि शब्द-साधुत्वादूर्ध्वमर्थविचारप्रसङ्गे पतञ्जलिना निक्षिप्तबीजो, भर्तृहरिणा स्वशेमुषीजलाभिषेके-णाङ्कुरतामापादितः क्वचित्क्वचिच्च कैयटहरदत्तादिभिः समेधितो भट्टोजिदीक्षितैः पल्लवित-त्वमापादितोऽयं स्फोटतरुः कौण्डभट्टैः फलितत्वदशामासादितः ।

तामिमां स्फोटतरुछायामाश्रयन्तस्तत्रभवन्तो नागेशभट्टाः स्वीयवैयाकरणसिद्धान्त-मञ्जूषायामपि स्फोटस्य विवेचनं कौण्डभट्टदिशैवाकार्षुस्तच्च व्यतानिषुरित्ययमेव कौण्डभट्टस्य विजयः । अष्टसु स्फोटप्रकारेषु वाक्यस्फोट एव मूर्धन्यायत इति कौण्डभट्टीयं विवेचन-मस्मिन् संशोधनपत्रेऽस्माभिर्विचारितमिति दिक् ।

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## SOME REMARKS ON THE TITLE: NÂNDI-PURÂṆA

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There are many Purāṇas with similar titles, i. e. *Nandi-Purāṇa*, *Nandā-P.*, *Nānda-P.* etc., and this has led to some confusion about their distinctness

from or identity with one another. In the present paper an attempt is made to explain how the Purāṇa called *Nāndi-Purāṇa*, dealing with the origin of the Nandawāṇā Brāhmins, is distinct from the other Purāṇas bearing a similar title. In the course of the paper a brief survey of the Purāṇas having Nandi or Nāndi etc. as a constituent part in the title of the Purāna is also made with a view to showing its distinct character from the similarly named Purāṇas. This brings in also the discussion of the Āgneya, the Agni and the Vahni Purāṇas.

CS-86

## URVAŚĪ : WIFE AND MOTHER

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Unbiased study of the character of Kālidāsa's Urvaśī presents before us an attractive picture of Urvaśī as a loyal wife and an affectionate mother. In this regard Urvaśī of the *Ṛgveda* should be fully forgotten. Some of the objections raised against her character are refuted in this paper.

1. "She is a prostitute of heaven with extraordinary beauty." But Bhāsa is there to influence Kālidāsa as to conclude that even a prostitute can be an ideal wife, provided she loves a particular man whole-heartedly.

2. "Urvaśī of the *Ṛgveda*, insults the whole womanhood by declaring that a woman's heart is like that of a wolf." But we have to appreciate Kālidāsa's skill in the improvement of the character of Urvaśī.

3. "She pretends to be drowned and embraces a man who comes to her rescue." It is a mere injustice to Kālidāsa's *Vikramorvaśīya.*

4. "The union of Urvaśī and Purūravas is like that of a charming prostitute and a wealthy paramour." But Kālidāsa does not allow their union until she is certified as an Aryan lady, fit to be married to any hero.

5. "Her being irritated there by the king's gazing at a Vidyādhara girl is the proof of her being too much of a human being to be divine and vice versa." But there is nothing strange in her behaviour as she loves her husband whole-heartedly and as such she cannot tolerate her husband's gazing at any other girl.

6. "That she hides her son from the king is a concluding proof of her lacking motherly affection." But the purpose of the last act is to exhibit Urvaśī's love for her child Āyus. What may be the reaction of a married couple particularly of a wife, when a child separates them permanently, instead of bringing them closer and closer? The statement of Purūravas is very appropriate in this connection :-

एषा ते जननी प्राप्ता त्वदालोकनतत्परा ।

स्नेहप्रस्नवनिर्भिन्नमुद्वहन्ती स्तनांशुकम् ॥ V. 12

CS-87

## VRATA IN KĀLIDĀSA

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Meaning of the word *Vrata.* It is derived from *vṛ* 'to protect,' *vṛ* 'to choose' and *vṛ* 'to prooeed.' The word *Vrata* neither Indo-European nor Indo-Iranian. Development of the concept of Vrata in the Vedas, Brāhmaṇas and Smṛtis.

There are eleven Vratas mentioned in the works of Kālidāsa :

(1) Priyānuprasādana-Vrata (2) Putrapiṇḍapālana-Vrata (3) Asidhārā-Vrata (4) Cātaka-Vrata (5) Kumāra-Vrata (6) Kula-Vrata (7) Viraha-Vrata (8) Muni-Vrata (9) Ekapatnī-Vrata (10) Go-Vrata (11) Prāyopaveśana-Vrata.

To P. V. Kane Priyānuprasādana appears to refer to a Vrata called in later times Rohiṇī-Candra-Śayana-Vrata. But this is an absolutely wrong suggestion. Putrapiṇḍapālana-Vrata seems to be a creation of Kālidāsa. No such Vrata is referred to in works on Vrata. Kāṭayavema feels it is Vaṭa-sāvitrī-Vrata. M. R. Kale supports this view with a remark 'This is probable as the season is Grīṣma.' But this cannot be accepted. This is anachronism of the commentator. Poetic use of the word Asidhārā-Vrata by Kālidāsa seems responsible to create a Vrata of that name in later age as it is described in the *Viṣṇudharmottara-Purāṇa.* Cātaka-Vrata is a poetic condition. Kumāra-Vrata means a vow of celibacy. Here Kālidāsa has either made a mistake or diverted himself from Purāṇic traditions because he says Kumāra Kārtikeya was observing Śāśvata-Kumāra-Vrata. Whlie according to the

*Vāyupurāṇa* and the *Mahābhārata* he has married Devasenā. Kulavrata i. e. family vow was favourite among the kings of the Solar race. Viraha-vrata is nothing but a poetic imagination of a writer. In Munivrata or Ekapatnī-Vrata the word Vrata is used in the sense of constancy. Govrata seems to be a Vedic concept or at least an acceptance of Vedic ideals in Hindu society. Prāyopaveśana seems to be a recognised Vrata in days of Kālidāsa. In the *Mahābhārata* Duryodhana has observed it ( Āraṇyakaparvan 238.10,19 and 239.9. ) Kālidāsa has used the word Vrata in a poetic manner also.

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## कालिदासस्य साहित्यम्

**डॉ. बनेश्वर पाठक**
हिन्दी-संस्कृत विभाग, सेंट झेवियर्स कॉलेज, रांची

[ १ ] कालिदासस्य कृतयः [ प्रामाणिकतथ्यानुसारम् ]

[ २ ] कालिदासस्य कृतीनां संस्करणानि [ विभिन्नभाषासु ]

[ ३ ] कालिदासस्य कृतीनामनुवादः [ गद्यात्मकः पद्यात्मको वा विभिन्नभाषासु ]

[ ४ ] कालिदासस्य व्यक्तित्वस्य कृतीनां च आलोचनात्मकपरिचयः
[ प्रकाशितानि पुस्तकानि पत्रिकाश्च विभिन्नभाषासु ]

[ ५ ] उपसंहारः

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## संस्कृत रंग-शिल्प में जवनिका

**डॉ. मतिकान्त पाठक**
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प्राचीन भारतीय रंगशिल्प में 'जवनिका' का स्थान एक विशेष महत्व का रहा है। रंग-चिन्तकों के द्वारा 'जवनिका' के लिए 'यवनिका' मान लिया जाने पर एक कालव्यापी भ्रान्ति का अस्तित्व आज भी बना हुआ है।

भारतीय साहित्य में 'जवनिका' बहुचर्चित रही है। इसके अर्थ में पट-वेश्म, पट-कुटी, पट-कुड्य, गुण शालिनी, स्थूला, कुहर, पट-वास आदि शब्द प्रयुक्त मिलते हैं। महाकवि कालिदास भी इनसे परिचित दिखते हैं। जवनिका का व्युत्पत्तिलभ्य अर्थ इस प्रकार हो सकता है: जवनिका वह आवरण है, जिसमें दौडकर जाया जा सके, अथवा वह वस्तु जो वेग से सम्पन्न हो सके। इस शब्द के उल्लेखों की विपुलता में नाट्यशास्त्रीय 'जवनिका' का प्रयोग नाट्यपरक आवरण के लिए हुआ है।

इसके संबन्ध में प्रचलित भ्रम का आधार संभवत: राजशेखर की 'कर्पूरमञ्जरी' में प्रयुक्त यवनिकान्तर रहा है। यह सम्पूर्ण सट्टक प्राकृत में है। प्राकृतप्रकाश के 'आदेर्योज:' के अनुसार 'जवनिका' का पाठान्तर 'यवनिका' चाहे वह भ्रमपूर्ण ही क्यों न हो संभाव्य है।

अनेक साक्ष्यों से यहाँ यह सिद्ध करने का प्रयास किया गया है कि रंगानुष्ठानों में जवनिका ही प्रयुक्त होती थी 'यवनिका' नहीं और यह मूलत: भारतीय थी, विदेशी नहीं।

CS–90

## THE SIMILE IN THE MṚCCHAKAṬIKA (I. 57)

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Towards the close of Act I of the *Mṛcchakaṭika* comes the famous verse which describes the moon–rise. The simile which occurs in the latter half of the verse is variously interpreted by Pṛthvīdhara, Ryder, R. D. Karmarkar and V. R. Nerurkar. In all these interpretations, the simile is inadequately explained.

In this paper, I have given a fresh interpretation of the simile. The simile in the verse (I. 57) is not crude or grotesque. The association of the streams of milk with mud in the present case appears quite proper. R. D. Karmakar has missed the point when he says that the idea in the verse is not a very happy one. What Cārudatta wants to suggest is this: Just as falling of milky streams on parched marshes is useless, similarly Vasantasenā's love for him is unfruitful. The hero sees his own reflection in the natural surroundings and broods over his misfortune.

It is not merely the external appearance of mire or milky streams that is stressed in the simile by Śūdraka but the meaning implied by the lines.

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## TWO NEW ORISSAN UPA-RŪPAKAS : A STUDY

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Orissa has a good treasure of unpublished palm-leaf manuscripts on different branches of Sanskrit lore, for the publication of which Government of Orissa in the Department of Cultural Affairs have taken steps. A brief account of two Upa-rūpakas recently edited by me is given below:

(1) *Rāsa-Goṣṭhī-Ṛūpakam*:- The Goṣṭhī-Rūpakam is hardly available in Sanskrit Literature. Viśvanātha, the author of *Sāhitya-Darpaṇa* speaks of one *Raivata Madanikā* which has not yet been discovered. Hence *Rāsa Goṣṭhī Rūpakam* by Anādi Miśra ( author of *Maṇimālā* Nāṭikā and *Keli-Kallolinī* ) stands as the only specimen of one act play belonging to the Goṣṭhī-type of Uparūpakas, hitherto available in the whole of Sanskrit literature.

The poet has chosen the Rāsa of *Śrīmad-Bhāgavatam* as the subject matter for his play and by that has been able to attract the attention of his readers through its descriptions of amorous pastimes of Kṛṣṇa with Gopīs and actions of the dance representing juvenile joy and merriment as against the pantomimic nature of 'Rāsa' dance.

Poet Anādi Miśra, son of Śatañjiva through mother Nimbadevī, who had the advantage of a lineage of scholars and was patronised by three successive rulers of Khaṇḍapaḍā, an Ex-State of orissa, flourished during C. 1650-1730 A. D.

(2) *Utsāhavatī-Rūpakām* :- Its author Kaviḍiṇḍima Jīvadevācārya declares to have been honoured as the Royal preceptor and the Commander-in-Chief of Pratāpa Rudra Deva ( 1497-1534 A. D. ), the Gajapati king of Orissa. K. J. was also the author of an excellent allegorical drama *Bhakti-Vaibhava-Nāṭaka* to his credit and was able to complete in one month time an enormous work called the *Bhakti-Bhāgavata-Mahākāvyam* containing 32

cantos with 200 verses in every canto on average at the age of 35 in a place on the banks of Godāvarī.

The subject matter of the *Utsāhavatī-Rūpakam* is the interesting story of seizing the sacrificial Horse by Pramlocā alias Pramilā, from Arjuna as found in the 21st Chapter of *Jaiminīya-Aśvamedha-Parvan.* Pramilā, the amazonian Virago was the leader of a race, far-famed for their masculine warlike prowess and ruler of a place where females are only born and males do not survive after union if they continue to live there. She fought boldly with Arjuna and left no alternative for him but to marry her in as much as she did not surrender the sacrificial horse.

The descriptions in Sṛṅgāra and Vīra Rasas have their speciality and beauty of expression and speak high of the poetic excellences and erudition of the poet in testimony with the saying-

जीवदेवकवेर्वाणी जीवनाय रसायनम् ।
नानन्दयति कं लोके नागरीनयनान्तवत् ॥

Whom do the words of Jīvadeva, the elixir-vitae for life, not delight like the side-long look of a lady ?

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## THE DHVANYĀLOKA ON GUṆĪBHŪTAVYAṄGYA KĀVYA

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This paper states the view of Ānandavardhana and Abhinavagupta on *Guṇībhūtavyaṅgya kāvya* and shows how this view stated in the *Dhvanyāloka* III. 30-34 and in the *Vṛtti* and *Locana* thereon agrees with that of Jagannātha ( *Rasagaṅgādhara* ) and differs from that of the author of the now lost commentary *Candrikā* on the *Dhvanyāloka* and also from that of later writers like Mammaṭa, Viśvanātha and Vidyādhara. It runs counter to what Ānandavardhana and Abhinavagupta themselves say on the *Dhvanyāloka* II. 5, in connection with *Rasavat* and similar other *alaṅkāras*, which according to Ānandavardhana ( p. 464 ) are to be included under *Guṇībhūtavyaṅgya kāvya.* An attempt is made to show how one and the same poem can be regarded as an example of both *Dhvanikāvya* and *Guṇībhūtavyaṅgya kāvya* from two different points of view. It is stated towards the end of the paper-

that aesthetic judgements on poems can never be *absolute* but are bound to be *relativistic* depending on the point of view of the critical reader. This relativistic nature of all human judgements and impressions about things in the world is stressed in a stanza by the Kashmirian philosopher Utpalācārya, cited by Viśvanātha, in the *Sāhtiya darpaṇa* under the figure of speech called *ullekha*:

*yathāruci yathārthitvaṁ yathāvyutpatti bhidyate |*
*ābhāso, pyartha ekasminn anusandhānasādhitaḥ ||*

## CS-93

## ŚAṬHAVAIRIVAIBHAVADIVĀKARA – A LATER ALAṀKĀRA WORK OF THE MARINGAṆṬI FAMILY

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The *Śaṭhavairivaibhavadivākara* of Nṛsiṁhācārya of the Maringaṇṭi family (18th century A. D.) is an unpublished work written on the model of the *Pratāparudrīya.* Its hero (Nāyaka) is the celebrated Tamil Saint Nammālvār (9th cent. A. D.). Based upon the *Kuvalayānanda* it deals with 118 Arthālaṁkāras. I am preparing a critical edition and study of this work which marks an important contribution of the Maringaṇṭi family.

## CS-94

## THREE ALAṀKĀRAS OF JAGANNĀTHA PAṆḌITARĀJA NOT TREATED IN THE RASAGAṄGĀDHARA

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Paṇḍitarāja Jagannātha (17th century) is the last great luminary in the firmament of Sanskrit poetics. The *Rasagaṅgādhara*, his 'magnum opus' expounds in detail the most important topics in poetics. Besides his masterly and logical exposition of the various principles, he has made some distinct contributions to Alaṁkāraśāstra. He discussed Upamā and other alaṁkāras to the tune of seventy in total in the *Rasagaṅgādhara* in which he shows his mastery of logic, subtle thinking, perspicuity of style and wonderful grasp and insight in the Alaṁkāra-śāstra.

The *Prāṇābharaṇa* is one of the three panegyric works of Jagannātha (others being the *Jagadābharaṇa* and the *Āsaphavilāsa* ).

In the *Prāṇābharaṇa* the verses 2, 3 and 43 contain *Preyas*, *Rasavat*, and *Vinimaya* alaṁkāras respectively, which were not treated in the *Rasagaṅgādhara*. Of the three alaṁkāras the *Vinimaya* is a new one and a fine contribution of Jagannātha to Alaṁkāra-Śāstra.

Besides these three alaṁkāras Jagannātha has illustrated Miśrālaṁkāras ( Saṁsṛṣṭi and Saṅkara ) in the *Prāṇābharaṇa* and *Jagadābharaṇa*. Jagannātha concludes the two Kāvyas with his characteristic suggestion :

एवमेतेषु पद्येषु सुधीभिः संभवन्तोऽन्येऽपि अलङ्कारा उन्नेयाः । सहृदयप्रीतया अत्यावश्यकमेव अस्माभिः किंचित् निरूपितम् ॥

CS-95

## THE RASAGAṄGĀDHARA AS TAUGHT TO AN ENGLISH STUDENT

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It is easy for a student to learn the literature of his own language. If he were taught the literature of another language in its terminology and with examples of that language it is no doubt an uphill task to him, the result being a total nought. Therefore preferable is the method where he feels easier and becomes more eager to learn the literature of another language. Such an attempt is made in this article as to how to teach the Alaṁkāra Śastra of Sanskrit literature to an English student with examples of his own language.

CS-96

## MAJOR RELIGIOUS SECTS AS DEPICTED IN THE KERALĀBHARAṆA

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In this paper I have briefly dealt with the three major religious sects, their followers and practices, as depicted in the *Keralābharaṇacampū* of

Rāmacandramakhin ( 17th century ). The author has given a sarcastic account of the Vaḍagalai and Teṅgalai sects of Vaiṣṇavism of his times, He also finds fault with the social behaviour of the Dīkṣitas, Yājñikas, Paurāṇikas and Bhaṭṭārakas and exposes their hypocracy. He is equally critical about the practices of the Mādhvas.

CS-97

## PRATYĀHĀRAS IN THE PĀṆINIAN SYSTEM OF GRAMMAR

**C. Ramachari**

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In the works on Sanskrit Grammar in the Pāṇinian school we find that there are two varieties of *pratyāhāras* : the first variety, called in this paper, the *Śiva-Sūtra Pratyāhāras*, and the second one, the *Aṣṭādhyāyī-Sūtra Pratyāhāras*.

An attempt has been made in this paper to present tabularly all the *pratyāhāras* possible to be formed out of the *Śiva-Sūtras*.

The next item for discussion is 'Ra' the special *pratyāhāra* which for a time engaged the attention of some eminent grammarians on accout of its being a controversial point.

Pāṇini has extended the application of the Sūtra, *ādir antyena sahetā*, to his own sūtras rather loosely to form *pratyāhāras* like *Sup*, *Suṭ* and *āp*, and *tiṅ* and *taṅ*, representing case and personal terminations and more loosely to form *Kṛñ* and *Tṛn*, the *Pratyāhāras* representing a few roots and a few *Kṛt* affixes respectively.

Further we find in the *Vārttikas* quoted in the *Mahābhāṣya* that the application of *ādirantyena sahetā* has been extended even more loosely in forming *tāṅ* and *saṅ* intended to represent feminine and other suffixes scattered over a large number of sūtras.

The number of *Aṣṭādhyāyī-Sūtra Pratyāhāras* is not given anywhere in the commentaries. In this paper are collected seven from *Aṣṭādhyāyī* and two from *Vārttikas* quoted in the *Mahābhāṣya*.

The development and use of the system of *Pratyāhāras* is quite in keeping with the ideology of Sanskrit Grammarians described in the Paribhāṣā. :

*Ardhamātrālāghavena putrotsavaṁ manyante vaiyākaraṇāḥ*.

CS-98

## DIFFERENT CRITERIA FOR THE CLASSIFICATION OF DRAMATIC COMPOSITIONS IN SANSKRIT

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Literary compositions in Sanskrit are of two main categories, viz. *dṛśya* and *śravya*, based on the role of the relisher. *Dṛśya* is again subdivided into Rūpakas and Uparūpakas, and some authors mentioned a third variety called Derivative type ( Janya rūpakas ) formed from the Rūpakas.

For the classification of Rūpakas and Uparūpakas, Vṛttis, Abhinaya, Rasa and Bhāva are given as the main criteria by different authors. As these different criteria are individually inadequate to explain the formation of Rūpakas etc., they ( Vṛttis etc. ) are connected to each other, involving a process of different stages, finally leading to the formation of Rūpakas etc.

Regarding Uparūpakas, the classification is based on the prevalence of dance and music. The number of Rūpakas and Uparūpakas are discussed along with the justification of the term Uparūpaka.

The division like tragedy, comedy etc. is not found in Sanskrit plays as they are not classified on the basis of the 'end of the drama,' which distinguishes Indian drama from the Western.

Closet dramas and Radio plays ought to be defined and classified owing to the existence of the illustrations of such genres in Sanskrit.

Thus this paper attempts to discuss the various criteria and thereby the different dramatic compositions, existing in Sanskrit.

CS-99

## RĀMAPĀṆIVĀDA'S INDEBTEDNESS TO THE AUTHOR OF THE BHAGAVADAJJUKĪYA

**S. Ramaratnam**

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The *Bhagavadajjukīya* is one of the earliest Prahasanas in Sanskrit literature. A commentary on the *Bhagavadajjukīya* preserved in Kerala

attributes the authorship of this Prahasana to one Bodhāyana Kavi. *Madanaketucarita*, an eighteenth century Prahasana of Rāmapāṇivāda ( from Kerala ), bears close similarity with the *Bhagavadajjukīya* with regard to its plot and style. Nevertheless Rāmapāṇivāda shows his originality in introducing a sub-plot, which serves to enhance the reputation of the main character in the play. An attempt is made in this paper to compare and contrast the main features of these two Prahasanas.

CS-100

## INFLUENCE OF THE PURĀṆAS AND HARIVAṀŚA ON THE HARICARITA REGARDING THE BIRTH OF KṚṢṆA

**Uday Chand Rana**

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The *Haricarita* written by a Bengali poet Caturbhuja Bhaṭṭācarya dated Śaka 1415 ( 1493 A.D. ) is a Mahākāvya in thirteen sargas, dealing with the exploits of Lord Kṛṣṇa, right from his birth up till the slaying of Kaṁsa. It consists of about one thousand verses. The poet Caturbhuja based his story on the *Harivaṁśa* and the major Purāṇas. But these sources differ sometimes widely in their approach. He does not follow any one of them. Caturbhuja has shown his great efficiency in collecting different stories from the originals and gave them a new frame in a poetic manner.

CS-101

## CONTRIBUTION OF SĀHITYASUDHĀSINDHU TO INDIAN POETICS

**Dr. Ram Pratap**

Jammu University, Jammu, Tawi

The *Sāhityasudhāsindhu* a notable work on Indian poetics, was written by a South Indian scholar Viśvanāthadeva at Varanasi in 1592 A.D. as this book was not published as yet and was found only in manuscript form; it could not attract the attention of scholars, though all aspects of Indian poetics are dealt with in it. Now this work ( edited by me ) has been published in January 1978.

Viśvanāthadeva presents before us a complete scheme of Sanskrit Poetics incorporating the ideas of all thinkers in this field upto the end of the 16th century A. D. His keen insight into the theories propounded by his predecessors, his lucid style of explaining and discussing them, his brevity of exposition, bringing scattered and vast material into a definite focus and his own creative ability have made his work so important that he can claim to stand in the line of great pioneers of Sanskrit Poetics. As such, this critical study of *Sāhityasudhāsindha* is going to bring into light an intelligent and skilful poetician who unfortunately has remained unnoticed upto now.

This book contains eight chapters called 'taraṅgas' dealing with many important topics like purpose of poetry, definition of poetry, three varieties of Kāvya, definition of three functions of word. He does not favour Mammaṭa's threefold division of poetry into best, mediocre and lowest because Rasa ( Sentiment ) is present in all of them and the Rasa being the highest delight cannot be described as mediocre or lowest.

While discussing Lakṣaṇa, he gives four divisions of the same and considers the classification into Śuddha Lakṣaṇa and Gauṇī Lakṣaṇa as futile because the element of similarity is present in both of them. Further like other predecessors of Dhvani and Rasa school, he establishes the importance of suggestion and theory of Sādhāraṇīkaraṇa. He also shows flaws of words, senses and sentences. This treatment of flaws is definitely superior to that of Mammaṭa and has some novelty. Definitions, varieties and examples of Guṇas, Śabdālaṅkāras and Arthālaṁkāras are also given here.

It is for the scholars now to see this work in proper perspective and to give Viśvanāthadeva his appropiate and rightful place.

## CS-102

## THE DRAMA TRIO OF KAVISAMRĀṬ VIŚWANĀTHA SATYANARAYANA

**Dr. C. Tirupati Rao**

Department of Telugu, Bangalore University, Bangalore 560056

The late Kavisamrat Viswanatha Satyanarayana, receipient of the Jñāna Pīṭha award for 1973 for his *Śrīmad-Rāmāyaṇa-Kalpa-Vṛkṣamu* in Telugu, has written three dramas in Sanskrit. They are *Gupta-Pāśupatam* and *Amṛta-Śarmiṣṭham*, both full-length plays, and *Aśanipātam*, a playlet. All the three are based on the *Mahābhāruṭa*.

The late Viswanatha was not only a great scholar and poet in Telugu and Sanskrit. He delved into the depths of English literature also. He was a staunch admirer of all that is oriental. But his outlook was modern. That is why his poems like the *Rāmāyaṇa-Kalpa-Vṛkṣam* appear like modern novels inspite of their mythological themes. So also, his novels, which are about 70 in number, have a lot of super-natural element and appear to be mythological inspite of their historical and modern themes. The mythological characters in his Sanskrit dramas also talk and act like those of the 20th century. That is why they appear to be modern dramas inspite of the Sanskrit language and the supernatural element.

The *Gupta-Pāśupatam* has the heroic as the predominant sentiment and reminds one of the *Veṇisaṁhāra* of Bhaṭṭa Nārāyaṇa. The *Amṛta-Śarmiṣṭham* is a love story and can be placed by the side of Kālidāsa's *Abhijñāna-Śākuntalaṁ*. The *Aśanipātam* has much of physical science in it. The stories woven are artistically superb and are a glowing tribute to the author's creative genius. The language is lucid, poetry flowy and flowery, and the style suited to the themes.

The Kavisamrat has made the Sanskrit literature richer by his masterly contributions.

CS–103

## कालिदास का कवितातत्त्व : नया विचार

**इनगल्ल वेंकटेश्वर राव**

प्राच्य-कला शाला, तिरुपति

कालिदास की कविता में नयी नयी प्रतिमा ओतप्रोत है। उसका व्यंजना-व्यापार देश काल स्थितियों के अनुसार माळूम होता है। उसके काव्यों में सार्वकालिक और सार्वदेशिक तात्त्विक भाव भी व्यंजित हैं। व्याख्याताओं से अस्पृष्ट व्यङ्ग्य विशेषों का उल्लेख इस निबन्ध में किया गया है। रघुवंश के तृतीय सर्ग को सीमित कर इन सिद्धान्तों का प्रतिपादन करना इस निबंध का उद्देश्य है।

इस में कालिदास के कला सौंदर्य, विज्ञान तत्त्व, वेदान्त तत्त्व आदिका विचार व्यंजना-व्यापार के आधार पर किया गया है। इस संदर्भ में व्यंजना व्यापार से प्रदर्शित तात्त्विक विचारों का विवरण भी दिया गया है। साथ इस निबन्ध में उदाहृत श्लोकों के विशिष्ट व्यङ्ग्यार्थों का भी विवरण दिया गया है।

Viśvanāthadeva presents before us a complete scheme of Sanskrit Poetics incorporating the ideas of all thinkers in this field upto the end of the 16th century A. D. His keen insight into the theories propounded by his predecessors, his lucid style of explaining and discussing them, his brevity of exposition, bringing scattered and vast material into a definite focus and his own creative ability have made his work so important that he can claim to stand in the line of great pioneers of Sanskrit Poetics. As such, this critical study of *Sāhityasudhāsindha* is going to bring into light an intelligent and skilful poetician who unfortunately has remained unnoticed upto now.

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CS-103

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CS–104

## THE FIGURE VIRODHA AND ITS VARIETIES

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In this paper the different conceptions of the figure *virodha* and its application as entertained by different Ālaṇkārikas has been presented. Mainly the views of the celebrated authors Ruyyaka and Śobhākaramitra have been clearly discussed. While Ruyyaka speaks of four factors as the basis of *virodha*, Śobhākara adds two more—'Dharmamātra' and 'Abhāva.' Thus while the earlier writers speak of ten varieties of *virodha* Śobhākara presents twenty-one varieties. The views of later writers like Jagannātha have also been evaluated. The impropriety of defence lent by Jayaratha, the commentator on the *Alaṅkārasarvasva*, in favour of Ruyyaka and against Śobhākaramitra has also been exposed.

There is another interesting aspect touched in this paper. Ruyyaka and Śobhākara appear to have slightly different approaches while they speak of the figure *virodha* in the verse *Trayīmayo'pi prathito jagatsu* etc. Here too the intervention of Jayaratha is presented and a balanced view bringing compromise in the views of Ruyyaka, Śobhākaramitra and Jayaratha has been attempted.

CS–105

## SOCIAL LIFE IN MINOR SANSKRIT DRAMAS

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Minor dramas of Sanskrit Literature like the Bhāṇas and Prahasanas have a popular topic in which different types of characters are introduced. They have a bearing on the social life of the times in which they were composed. In some dramas particular occasions for which they were written are elaborately described, reflecting the contemporary situation. Some of them are printed but many more lie hidden in the Manuscript Libraries. These works are spread over a vast span of time and belong to different periods of history. They do reflect conditions of social and cultural importance. Different parts of this vast country have played their role in

enriching Sanskrit Literature. So, the culture of different parts of the country and the habits, attainments, speech, religion, vocations of people have found a place in these dramas.

The contribution of Āndhras, e. g. to the field of minor dramas is note worthy. There are several Bhāṇas composed by these authors.

Literature is the mirror of life. Bhāṇa, the monologue type of minor dramas, is important as an entertainer in a very short time.

In this paper five Bhāṇas of typical type have been taken up for study.

CS-106

## PRINCIPLES OF PROPRIETY IN SANSKRIT DRAMA

**Sruti Ray**

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The Sanskrit drama stands at the culmination of art in point of unity and artistic harmony. Kṣemendra in his *Aucityavicāracarcā* has not only extended the important concept of *aucitya* 'propriety', but has added an extra dimension to it in the field of drama. Indian rhetoricians beginning with Bharata down to Viśvanātha put great premium on the concept of propriety. They laid down that dramatists should draw their material mosly from traditional and authoritative works but they should modify such material as and when necessary with a view to preserving dramatic propriety. The main concern should, however, be that the dramatic sentiment should, under no circumstances, be hampered; that is the ultimate end of any work of art.

The five dramatic junctures (*sandhis*) as recognized by works of Indian dramaturgy are reported to develop through a combination with *arthaprakṛtis* and appropriete *avasthās*. This dictum is nothing but the application of the principle of propriety in the field of drama. The *mukha, pratimukha, garbha, vimarśa* and *nirvahaṇa sandhis* have some analogy with protasis, epitasis, catastasis, peripataea and catastrophe respectively of a Greek drama. The emphasis laid by Indian dramaturgy on the principle of appropriateness is further evident from the classification of the different modes of acting known as *vṛttis*. These, according to Ānandavardhana, are modes of usage but the principle that governs such modes of usage is nothing but propriety of *rasa*, the dramatic sentiment.

The difference of the four *vṛttis* is reflected in the difference in the types of plays. The number of acts, the subject matter, sentiments – all vary according to the nature of the drama. The principle of propriety and decorum are emphasized in the restrictions imposed on the enactment of certain scenes not deemed proper for visual representation on the stage.

There are specific injunctions on the employment of difference of speech technically known as *bhāṣāvibhāga*. The four types of representation viz. *āṅgika, vācika, āhārya* and *sāttvika* also lay stress on the principle of *aucitya*, 'propriety.'

The time for the performance of a play is to be decided by the nature of the subject matter of an individual play. We may remember in this cannection that clearly marked parts of day and night as well as different seasons are assigned to different *rāgas* and *rāgiṇīs* of Indian music. Thus the principle of propriety is observed in a greater degree in the field of drama than in other fields of literature. But we must remember that this excessive emphasis laid on the principle of propriety and the various divisions and subdivisions later led to the decline of the Sanskrit drama through progressive devitalization of its inner content in the hands of inferior i. e. less inspired and mechanical playwrights.

## CS–107

# अर्थभेदेन शब्दभेदः

**श्रीमती पुष्पा सचदेव**

संस्कृत विभाग, कुरुक्षेत्र विश्व विद्यालय, कुरुक्षेत्र

अलंकारसारसंग्रह की टीका में प्रतिहारेन्दुराज ने लिखा है :–

'अर्थभेदेन तावच्छब्दाः भिद्यन्ते इति भट्टोद्भटस्य सिद्धान्तः'। इसी का अनुकरण करके आधुनिक समीक्षक इस परिणाम पर पहुंचे हैं कि अर्थभेदेन शब्दभेदः यह भट्टोद्भट का अपना सिद्धान्त था। संस्कृत वाङ्मय के अन्वेषण से इसके तथ्यातथ्य के विषय में नवीन प्रकाश पड़ सकता है। इसी सन्दर्भ में कुछ विचार प्रस्तुत शोधपत्र में प्रस्तुत किये गये हैं।

विभिन्न अन्वेषणों से यह विदित होता है कि इस मन्तव्य के सर्वप्रथम संकेत पतञ्जलि मुनि के 'व्याकरण महाभाष्य' में उपलब्ध होते हैं। उन्होंने पाणिनि के सूत्र

'सरूपाणामेकशेष एकविभक्तौ' [१-२-६४] में 'प्रत्यर्थं शब्दा अभिनिविशन्ते' रूप में इसका उल्लेख किया है। भर्तृहरि के वाक्यपदीय में भी इस सिद्धान्त का संकेत किया गया है—

आकृतिः सर्वशब्दानां यदा वाच्या प्रतीयते।

एकत्वादेकशब्दत्वं न्याय्यं तस्यां च वर्ण्यते॥ ३.१४. ३१६॥

वाक्यपदीय के टीकाकार हेलाराज ने इस कारिका की व्याख्या में 'अर्थभेदे हि शब्दानां भेदः' यह वचन प्रस्तुत किया है। इस प्रकार व्याकरण शास्त्र में ये मन्तव्य पहले से प्रचलित था किन्तु भामह, दण्डी आदि ने श्लेष अलंकार का विवेचन करते हुए भी अर्थभेद से शब्दभेद होता है इस विषयपर कोई विचार प्रस्तुत नहीं किया। सम्भवतः साहित्य के क्षेत्र में उद्भट ने ही इस मन्तव्य का स्पष्टतः उल्लेख किया होगा। उनके शब्द उपलब्ध नहीं हो सके हैं। केवल प्रतिहारेन्दुराज के कथन से ही यह स्वीकार करना पड़ता है।

परवर्ती आचार्यों में आनन्दवर्धन, मम्मट, रुय्यक तथा विश्वनाथ कविराज ने इस मन्तव्य पर अपने विचार प्रकट किये हैं किन्तु उद्भट के नाम से किसी ने भी इस मन्तव्य का उल्लेख नहीं किया। अतः यह अन्वेषणीय ही है कि उद्भट ने इस मन्तव्य को कहां प्रकट किया था।

उपलब्ध सामग्री के आधार पर तो केवल इतना ही कहा जा सकता है कि व्याकरण में प्राचीन काल से प्रचलित इस मन्तव्य का उद्भट ने सर्वप्रथम साहित्य-शास्त्र में ग्रहण किया। अलंकारसारसंग्रह के टीकाकार प्रतिहारेन्दुराज ने उसे उद्भट के नाम से उद्घोषित किया है और आधुनिक समीक्षा में उसे उसी रूप में स्वीकार कर लिया गया।

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## वाल्मीकि-रामायण में नियति एवं कर्म

**श्रीमती मञ्जुला सहदेव**

धार्मिक अध्ययन विभाग, पंजाबी विश्वविद्यालय, पटियाला

नियति शब्द का अर्थ अदृश्य, प्रारब्ध, भाग्य दैव, फल देनेवाले पूर्व के शुभाशुभ कर्म इत्यादि माना गया है। कर्म के साथ उसका घनिष्ठ सम्बन्ध है। इस तथ्य की पुष्टि वेद, पुराणों तथा स्मृतियों के अनेक सन्दर्भों से हो जाती है जिनमें पूर्व जन्म में अर्जित कर्मों को ही दैव एवं भाग्य माना गया है।

विद्वानों की यह धारणा है कि नियतिवाद का प्रारम्भ भगवान महावीर एवं बुद्ध के समकालीन आजीविक मंखलि गोशाल ने किया था। यदि इस विषय का विश्लेषण किया जाए तो स्पष्ट हो जाता है कि इस प्रवृत्ति के बीज तो पूर्व विद्यमान थे किन्तु मंखलि गोशाल ने इसे उभार कर एक उच्चतम रूप दिया था जिसमें निष्क्रियता एवं अनैतिकता का समावेश अधिक था।

वाल्मीकि-रामायण में नियति तथा कर्म की बहुत सुन्दर अभिव्यक्ति की गई है। महर्षि वाल्मीकि ने मानव-जीवन को कर्मभूमि कहा है और यह भी स्वीकार किया है कि मनुष्य अपने किये हुए कर्म का फल अवश्य प्राप्त करता है। उन्होंने कहीं पर भी भाग्य की स्पष्ट परिभाषा नहीं दी है परन्तु रामायण के अनेक सन्दर्भों से यह ज्ञात होता है कि उन्होंने पूर्वकृत प्रारब्ध कर्मों को जिन्हें टाला नहीं जा सकता और मानव को उन्हें भोगना ही पड़ता है, नियति एवं भाग्य का रूप दिया है। किन्तु एक स्थान पर सीता का यह कथन कि उसने भाग्य के दोष तथा पूर्वजन्म के दुष्कर्मों से यह कष्ट प्राप्त किया है, भाग्य एवं पूर्वकर्मों का हल्का सा विभाजन कर देता है। संभव है कवि का अभिप्राय यहां प्रारब्ध तथा संचित कर्मों से है।

भाग्य की प्रबलता के विवेचन में आदि कवि ने यह स्वीकार किया है कि मनुष्य अपने जीवन का प्रत्येक कार्य भाग्य से प्रेरित होकर करता है। सब कुछ भाग्य अथवा दैव से ही प्राप्त होते हैं। किन्तु दूसरी ओर कवि ने भाग्यनियंत्रित रहने वाले व्यक्ति को नीच तथा कायर कहा है जिससे स्पष्ट हो जाता है कि वाल्मीकि की भाग्यवादिता की प्रिवृत्त में निष्क्रियता का समावेश नहीं था। यही कारण है कि उनका प्रत्येक पात्र अपने पूर्वकर्मों के फल को भोगता हुआ, भाग्य को दोषी ठहराता हुआ भी कर्म में प्रवृत्त रहा है, निष्क्रिय नहीं हुआ है। इस प्रकार वाल्मीकि रामायण में नियति तथा कर्म की व्याख्या की गई है जिसमें पूर्ववर्ती वैदिक-साहित्य का प्रभाव दृष्टिगोचर होता है।

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## NATURE IN LOVE (A PHILOSOPHICAL POINT OF VIEW IN THE MEGHADŪTA)

**Dr. R. N. Sanatana**
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According to the Sāṅkhya system, the universe is the evolute of Nature. Puruṣa is a passive agent, merely an onlooker.

Unlike other poets, Kālidāsa deals with Nature on the line of Sāṁkhya system. He has described nature in its lively and passionate state. Nature here is free and unbinding, sportive and gay.

The cloud is depicted as the lover having gay and sportive spirit. Friendly love causes tears, pain, sympathy, joy and happiness. The rivers are passionately waiting for the cloud. The cloud's passionate union with Gambhīrā and other four rivers unfolds the natural phenomenon of love.

Apart from the love-making of the cloud, there is the sun who comes in the morning and finding his beloved Nalinī love-smitten wipes out her tears. The Revā is lying down in dejected mood at the feet of Vindhya. The most charming description of Alakā and Kailāsa blended with the vigorous and fascinating imagination in the form of a pair presents to the mind of the reader a beautiful picture.

And what of Yakṣa? He is, at least in the present context, the Puruṣa of Sāṁkhya seeing the cosmic play of love of Nature, standing aloof on the high altitudes of the Vindhya mountain.

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## THE COMBAT BETWEEN THE SON AND THE FATHER IN THE MADHYAMA-VYĀYOGA AND SOHRĀB AND RUSTUM : A COMPARATIVE STUDY

**Prof. R. K. Saraf**

Bhopal University, Bhopal

Mathew Arnold (1822-1888 A. D.), the author of the poem Sohrab and Rustum, is one of the distinguished English writers of the Victorian era. His writings are characterised by three persisting qualities - suavity, wistfulness and serenity. There is a persuasive charm about everything that Arnold wrote.

Bhāsa, the author of the *Madhyama-vyāyoga*, is the celebrated Sanskrit dramatist famous for his simple style. His dramas are noted for elegance and perspecuity.

Arnold is both a poet and a prose-writer. His Sohrab and Rustum is a narrative poem. In this poem, he describes a fierce and fatal fight between Rustum and Sohrab who were ignorant about their mutual father

and son relation. In the strife Sohrab, the son, meets his death at the hands of Rustum, his father. It is at the end of the battle, when Sohrab was to die that Rustum learns from Sohrab that he was his own son who is being slain by him.

Thirteen plays are ascribed to Bhāsa *Madhyama-vyāyoga* being one of them. In this play, Bhāsa also describes the fight between Bhīma, the father, and Ghaṭotkaca, the son. In the play, Bhīma has been depicted as saving a boy of a Brāhmin family from the clutches of the demon Ghaṭotkaca, who was taking him to his mother for her *pāraṇā*. Ultimately Ghaṭotkaca took Bhīma to his mother Hiḍimbā from whom he learnt that Bhīma was his father. Thus a fatal incident was averted in the drama through the ingenuity of the dramatist and the play ended in the happy meeting of the father and the son.

The poem 'Sohrab and Rustum' is a tragedy, which ends in the death of the son at the hands of his father, whereas *Madhyamavyāyoga* is unlike the former. Though it also describes a fierce fight between the father and the son, the plot has been handled by Bhāsa in such a way that not only the calamity is averted, but there is a happy union of the father and the son in the end.

Though the theme is common, the treatment is quite different at the hands of the poets of two countries. Unlike in the West, the Sanskrit dramatists have always believed in the happy end of the play and Bhāsa in his *Madhyamavyāyoga* has been very successful in this attempt.

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## SOCIAL AWARENESS IN THE GĀTHĀSAPTAŚATĪ

**I. Srikanta Sarma**
Script writer, All India Radio, Vijayawada ( A. P. )

Social awareness, as all of us are aware, is a modern concept in Indian Literature.

Most of the poets belonging to classical Sanskrit literature, in general, selected their theme either from the two great epics - *Rāmāyaṇa* and *Mahābhārata* - or from Purāṇic literature. By doing so, they stressed the treatment and Rasāviṣkāra more than the very selection of the theme from

their contemporary society. No doubt, there are a few exceptions like Bhāsa and Śūdraka. Prakrit poets like Kutūhala also, though not completely, took to the task of selecting a theme from the society. But, *Gāthāsaptaśatī*, a compilation of seven hundred Gāthās, is an entirely different work. Hāla, the 17th king of the Sātavāhana dynasty compiled this book. Poems of more than three hundred writers along with his own compositions were included in this.

The *Gāthāsaptaśatī* gives a vivid picture of a society, which prevailed during 1st centuary A. D. This unique work has many facets, Śṛṅgāra being one among them.

Basing on one of the introductory Gāthās *amiaṁ pāiakavvam*, many commentators attributed every Gāthā to Śṛṅgāra, which is not true There are many Gāthās which depict the role of an individual in his contemporary society.

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## PASTIMES IN ANCIENT INDIA

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In ancient times a number of pastimes were in vogue in our country, such as chess ( *caturaṅga* ), bull–fight, cock-fight, gambling, playing with the ball ( *kanduka–krīḍā* ) etc.

These interesting games have been analysed and studied in this paper in the light of some rare Tamil sources.

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## दो नवीन सात्त्विक भाव

**डॉ. हरिदत्त शर्मा**
संस्कृत विभाग, इलाहाबाद विश्वविद्यालय, इलाहाबाद

संस्कृत काव्यशास्त्र में सात्त्विक भाव को 'अयत्नज देहधर्म' की संज्ञा दी गई है। सात्त्विक भाव मन के सहज आन्तरिक धर्म की वह अवस्था है जिसमें भाव बिना किसी

इच्छा या प्रयत्न के सहज भावावेशवश उच्छलित हो जाते हैं। इस विशिष्ट लक्षण के आधार पर प्रतिपादित आठ सात्विक भावों के अतिरिक्त सात्त्विक भाव बनने की क्षमता रखनेवाले दो भाव और हैं - कपोलराग ( ब्लशिंग ) एवं स्तन्यस्राव । लज्जा भाव के कारण उद्‌भूत होने वाला कपोलराग एक सात्त्विक भाव के रूप में स्वीकार किया जा सकता है। लज्जानुभूति के समय मुखमण्डल पर, विशेष रूप से कपोलभाग के मध्यदेश में, सहज नैसर्गिक रूप से एक अरुणिमा छा जाती है, उसी को कपोलराग कहते हैं। मनोविज्ञानवेत्ता डार्विन ने कपोलराग को उद्‌भूत करने वाली मानसिक स्थितियों में 'शाईनैस' 'शेम' तथा 'मॉडेस्टी' का परिगणन किया है, जिन सबमें एक ही अनिवार्य तत्त्व विद्यमान हैं - आत्मचिंतन या आत्मावधान। चिंतनशील एवं सामाजिक प्राणी होने के नाते मनुष्य सदा दूसरों के परिप्रेक्ष्य में अपने को देखता है जो अपनी लज्जावृत्ति का ही स्वरूप है और यह वृत्ति ही कपोलराग को जन्म देती है। अन्तःप्रेरित सहज धर्म होने के कारण यह भी सात्विक भाव के रूप में स्वीकार्य होना चाहिए। सन्ततिप्रेमवश माता के स्तनों से दुग्धधारा का स्रवण भी एक सहज एवं अयत्नज आन्तरिक धर्म है, वात्सल्य भाव का सहज उच्छलन है। पुत्रप्रेमवश माता के स्तनों से दुग्धधारा बहने के अनेक चित्र काव्यों में प्राप्त होते हैं। अतः अयत्नज आन्तरिक प्रक्रिया से जनित देहधर्म होने के कारण 'स्तन्यस्राव' को भी एक सात्त्विक भाव स्वीकार करना उचित प्रतीत होता है। अन्ततः, 'कपोलराग' एवं 'स्तन्यस्राव' दोनों की सात्त्विकभावता काव्यसमीक्षा का एक चिन्तनीय विषय है।

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## संस्कृत-नाटक में खलनायक की स्थिति

के. व्ही. शर्मा

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१. संस्कृत साहित्य में नाट्य-साहित्य का उद्‌भव।

२. संस्कृत नाटक में नायक का अभाव और उसके कारण।

३. खलनायक का स्वरूप।

४. खलनायक के भेद।

५. कालिदास के नाटकों में खलनायक का स्वरूप ।

६. भास एवं शूद्रक का खलनायक शकार ।

७. बौद्ध-धर्म पर आधारित नाटकों में खलनायक की स्थिति ।

८. परवर्ती नाटकों में खलनायक ।

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## संस्कृत - काव्य - शास्त्र - प्रवृत्तिः ।

**मदन मोहन शर्मा**

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( १ ) सामान्यतः प्रायः सर्वासु भाषासु विशेषतश्च संस्कृत-भाषायां साहित्य-रचना-प्रवृत्तिर्द्विविधा दरीदृश्येत । एका भावप्रधाना, अपरा विचार-प्रधाना । इदमपि प्रायो दृश्यमानं भवति यत् पूर्वं भावप्रधानरचना प्रवर्तते, ततश्च तद्विचार इति । यथा हि संस्कृतस्य वैदिके साहित्ये पूर्वं वैदिकदेवतागानरूपभावप्रधाना ऋग्वेदादिसंहिताः प्रवृत्ताः, ततश्चाऽऽरण्यकेषूपनिषत्सु च तत्तत्त्वविचारप्रवृत्तिर्लक्ष्यते ।

( २ ) लौकिकसंस्कृतसाहित्ययुगेऽपि पूर्वं भावप्रधानानां रामायणादीनां काव्यानां प्रवृत्तिः । संस्कृते विचारसाहित्यमेव प्रायः शास्त्रसाहित्यरूपेण बोध्यते । लौकिकसंस्कृतस्य विचार-साहित्य-क्षेत्रे भरतप्रणीतस्य नाट्यशास्त्रस्य प्रथमं दर्शनं भवति । शास्त्रमिदमातिप्राचीनं सिध्यति यतो ह्यस्मिन् प्राचीननाट्यरचनासाहित्यविधातॄणां, प्राचीनकविकालिदासेनाऽपि सादरं स्मृतानां, भाससौमिल्लकविपुत्रादीनां नामोल्लेखोऽपि नोपलभ्यते । भरतनाट्यशास्त्रात् पूर्वमन्याः का अपि नाट्यसाहित्यरचना न श्रूयन्ते । एवं सत्यपि नाट्यशास्त्रप्रवृत्तिराश्चर्यमुपजनयति । काव्यरचनासु सत्स्वपि न काव्य-शास्त्रस्य प्रवृत्तिरतथा नाट्यरचनास्वनुपलब्धास्वपि नाट्यशास्त्रप्रवृत्तिरिति सर्वैः संभाव्यपक्षैर्विचारणीयोऽयं विषयः ।

( ३ ) भरतनाट्यशास्त्रतो भामहादिप्रवर्तितकाव्यविचारशास्त्रयुगस्यान्तरालकाले न्यूनातिन्यूनमेकसहस्रसंवत्सरपरिकल्पकोऽवधार्यते । यतो हि भरतनाट्यशास्त्रं ख्रिष्टीयवत्सरात् प्रायश्चतुःपञ्चशताब्दीपूर्वं कल्प्यते । अस्मिन्नन्तराले नाट्यशास्त्राङ्गतयैव काव्यतत्त्वचिन्तनविचारः संभाव्यते । भामहादेव संस्कृतकाव्यशास्त्रविकासयुगः प्रवर्तमानं

दृश्यते । मामहादिप्रणीतकाव्यालंकारादिग्रन्थानुशीलनेनैतत्स्पष्टमभिव्यज्यते यदलंकारवादिभिः काव्यशास्त्राचार्यैः प्रधानतया श्रव्यकाव्यतत्त्वाचिंतनं नाट्यशास्त्रतः पृथक्तया प्रवृत्तमिति । यतो हि तैर्भरतस्य काव्ये नाट्ये वा रसप्रधानदृष्टिमुपेक्ष्य सौन्दर्यप्रधानदृष्ट्या अलंकारस्य एव काव्यस्वरूपाधायकतत्त्वरूपेणचिन्तिताः ।

भामहमनु वामनादिभिरालंकारिकैरपि गुणरीत्यादय एव काव्ये प्रधानतत्त्वरूपेण निरूपिता न तु रसभावादयः । तेषां दृष्टौ रसभावादीनां प्रधानतमा स्थितिर्नाट्य एव तथा गुणालंकारादीनां काव्यदेहभूतशब्दार्थधर्माणां काव्य इति सहजतया तर्कयितुं शक्यते । यतो हि भामहेन काव्ये प्रधानतया रसादिसत्त्वेऽपि रसवदादयोऽलंकारा एव परिगणिताः । एवं भामहात् प्रभृति नाट्यशास्त्रकाव्यशास्त्रयोर्भिन्नो मार्गोऽनुभूयते ।

[ ४ ] परं पुनः काव्ये ध्वनिमात्मरूपेण प्रवर्तयता ध्वन्यालोककारेणाऽचार्यानन्दवर्धनेन दृश्यश्रव्यसर्वविधकाव्ये रसादिं ध्वन्यात्मरूपेण काव्यात्मरूपेण वा प्रतिष्ठाप्य दृश्यश्रव्यकाव्ययोः सामञ्जस्यं पुनः संस्थापितम् । तमनुसरद्भिर्मम्मटादिभिरपि भरतस्य रसप्रधाना दृष्टिरेव स्वकीयकाव्यतत्त्वविचोर समर्थिता । एवं पूर्वपरम्परातः पृथग्भूयाऽपि संस्कृतकाव्यशास्त्रप्रवृत्तिर्मूलादेव पुनः रसं जग्राह ।

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# कालिदास : पुनर्मूल्यांकन

**डॉ. रामदत्त शर्मा**

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महाकवि कालिदास संस्कृत वाङ्मय के सर्वाधिक विवादास्पद कवि कहे गये हैं। इस शोध-पत्र में महाकवि कालिदास के विषय में निम्नलिखित बिन्दुओं पर विचार किया गया है –

१. महाकवि कालिदास एवं मातृगुप्त एक ही व्यक्ति हैं।

२. मातृगुप्त हिन्दी साहित्य में कुमारदास के मित्ररूप में वर्णित हैं।

३. 'कालिदास की आत्मकथा' ग्रंथ के आधार पर 'अलका' कालिदास की प्रेयसी है जो कवि द्वारा नगरी के रूप में वर्णित की गयी है।

४. कालिदास का जन्म कश्मीर में हुआ था। उनकी कर्मभूमि मध्यभारत में है।

५. कालिदास ने पुरुषपात्रों के माध्यम से अपने मन की विकल भावनाओं को स्पष्टतः प्रस्तुत किया है।

६. कालिदास के स्त्री पात्रों में नरपात्रों की अपेक्षा अधिक दृढ़ता और कार्यकुशलता के दर्शन होते हैं।

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## INDRA AS A SYNONYM OF CLOUD

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The main burden of the paper is that the deities in the *Ṛgvedu* and other Vedas representing various forces of nature anthropomorphised in their poetic symbolism nuanced in metaphorical significance, have their scientific connotation in so far as Dr, Ram Gopal, Dr. Dev Prakash Patanjala, Dr. V. S. Agrawala in line with the commentators such as Mallinātha, have borne evidence to this contention. Dr. Dev Prakash Patanjala taking Indra as metaphorical representation of electric power with Vāyu as wind power, has paved the way through Yāska, Bhāsa and Kālidāsa for me to construe "Indra" as a synonym of "Cloud"; its allied phenomenon, "*indrasiktā bhūḥ*" in the *Raghūvaṁśa* of Kālidāsa (XII. 5) contains the word '*Indra*' in the proper sense of a cloud.

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## नारी सौन्दर्य की प्रतिमान सीता

**डॉ. श्रीमती विद्या शर्मा**
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"नारी सौन्दय की प्रतिमान सीता" नामक शोध-पत्र में राम सम्बन्धी संस्कृत महाकाव्यों के आधार पर सीता के नख-शिख सौन्दर्य का वर्णन करते हुए संस्कृत कवियों की दृष्टि से उसे नारी सौन्दर्य का प्रतिमान सिद्ध किया गया है। सीता के

सौन्दर्य का वर्णन आदिकवि वाल्मीकि के रामायण से लेकर अठारहवीं शताब्दी के रूपनाथ उपाध्याय विरचित रामविजय महाकाव्य पर आधारित है। प्रारम्भिक परिचयात्मक अनुच्छेद में सीता को सौन्दर्य की दृष्टि से देवकन्या, गन्धर्वकन्या, अप्सरा, नागकन्या, इन्द्राणी, रुद्राणी, वरुणानी, आदि से सर्वश्रेष्ठ माना गया है।

प्रस्तुत शोध-पत्र नारी-सौन्दर्य के प्रति विभिन्न काल, स्थान तथा समाज में उत्पन्न कवियों की तत्कालीन सौन्दर्य-भावना क्या रही है, इस पर भी प्रकाश डालता है। उदाहरणार्थ सीता के सौन्दर्य का वर्णन करते हुए आनन्दरामायणकार ने उसके दांतों के विषय में कहा है कि उसके दांतों पर सुवर्ण की तारों की चित्रकारी की हुई है जिससे उसके दांतों के सौन्दर्य में और अधिक वृद्धि हो गई है। महाकवि वाल्मीकि, कालिदास आदि ने सीता के विषय में इस प्रकार का कोई उल्लेख नहीं किया है। कवि का यह विवरण समय, प्रदेश तथा समाज की देन है। उनके प्रदेश तथा काल में सुन्दरता की दृष्टि से सुवर्ण-तारों से चित्रित दांतों को सर्वोत्तम माना गया होगा। इस प्रकार कवियों ने सीता को माध्यम बनाकर नारी के अंग-प्रत्यंग की सुन्दरता को उभारने के लिए प्रकृति की विभिन्न वस्तुओं का उपमान रूप में चयन किया। यह शोध-पत्र इस बात पर प्रकाश डालता है कि विभिन्न कवियों के काल में सौन्दर्य की दृष्टि से नारी के कैसे अवयव सर्वोत्तम माने गये हैं।

कवियों ने सीता को माध्यम बनाकर नारी के वर्ण, शरीरयष्टि, केश, ललाट, भ्रू, नयन, बरौनियाँ, नाक, गाल, अधर, दांत, हास या मुस्कान, जिह्वा, वाणी, सुगन्धित निःश्वास, मुखमण्डल, ग्रीवा, भुजाएँ, हाथ, करतल, करपृष्ठ, अंगुलियां, नख, कन्धे, वक्षस्थल, नाभि, उदर, उदर की त्रिवली, रोमराजि, कटि, नितम्ब या जघन, ऊरु या जांघे, गुल्फ, महाजानु, चरण तथा चाल सुन्दरता के प्रमुख अंग माने गये हैं। शोध पत्र के अध्ययन से हमारे समक्ष न केवल सीता का ही सौन्दर्य उभरता है अपितु कवियों ने किस काल, स्थान एवं समाज में नारी के अंगों के किस रूप को सर्वोत्तम माना है, यह भी स्पष्ट होता है।

संस्कृत कवियों ने सीता के सौन्दर्य का वर्णन तत्कालीन सौन्दर्य-भावना के अनुसार सौन्दर्य के प्रतिमान के रूप में किया है। यही कारण है कि सीता के सौन्दर्य का वर्णन करते समय कवियों ने उसके शिखा से लेकर पादनख पर्यन्त सभी अंगों का वर्णन किया है।

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## पाणिनिपूर्वकालीनवैयाकरणानां वैशिष्टचम् ।

एम्. व्ही. शशिकला

२३५९।३ सीनीर कट्टे स्ट्रीट, मैंसूर

प्रबन्धेऽस्मिन् व्याकरणस्थानं वेदाङ्गेषु मुखमिति निरूप्य, तत्प्रयोजनं, व्याकरण-शास्त्रव्यापकत्वं, ऐतिहासिकदृष्ट्याऽस्य सर्वोपादेयत्वं च स्पष्टीकृतम् । पाणिनिपूर्ववैया-करणपरिचयपूर्वकं तत्पौर्वापर्यमपि यथामति न्यरूप्यत । व्याकरणशास्त्रस्येतिहासोऽपि विषयानुरोधेन व्यभज्यत । पूर्ववैयाकरणमध्ये आपिशलिप्राथम्यं तत्परंपरावैलक्षण्यमपि प्रादर्शि । आपिशलिव्याकरणप्रभावितं पाणिनिव्याकरणमित्यपि स्पष्टमुदलिख्यत ।

तथा च काश्यपो गार्ग्यो गालवश्चाक्रवर्मणः ।
भारद्वाजस्समासेन निबद्धः कृतिरूपणात् ॥

ततश्शाकटायनस्य परिचयं कारंकारं पाणिनेर्वैशिष्ट्यं स्पष्टमुपादर्शि ।

शाकल्यसेनकौ किं च स्फोटसिद्धांतरूपकम् ।
स्फोटायनं निरूप्याथ विशिष्येन्द्रो निरूपितः ॥

तत्राष्टशाब्दिकेषु प्राथम्यमिन्द्रनाम्नरसप्रमाणं पर्यशील्यत । ततोऽस्य व्याकरणस्य वैशिष्ट्यमपि प्रादर्शि । ततः काशकृत्स्ननामा शाब्दिकः विशेषतः सोदाहरणं पर्यचाय्यत ।

ततः पौष्करसादिं च भागुरिं च समासतः ।
पर्यचाययमत्राहं सुबोधं शशिनः कला ॥
शब्दब्रह्मणि निष्णातः परं ब्रह्माधिगच्छति ॥

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## RE-CONSTRUCTION OF THE AHALYĀ-INDRA STORY IN THE RĀMĀYAṆA

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In the Ahalyā-Indra story, as it occurs in the Bālakāṇḍa of the *Vālmiki-Rāmāyaṇa*, it is sought to be made out that Ahalyā was an innocent

victim of the evil design of Indra, who ravished her in the guise of her husband. This trend is more prominent in the regional version of the *Rāmāyaṇa*.

If it is so, the verse

*muniveśaṁ sahasrākṣaṁ vijñāya raghunandana |*
*matiṁ cakāra durmedhā devarājakutūhalāt ||*

is not only inconsistent but contradictory also. There is a missing link. At the time of final redaction or the present compilation of the *Rāmāyaṇa* certain verses were dropped.

The intention of Indra in visiting Ahalyā in the guise of her husband, Gautama, was not to deceive Ahalyā, but to avoid suspicion of the inmates of the hermitage.

Rāmānuja in his commentary says: *āśramavartisarvaprāṇijātasya śaṅkābhāvāya gautamaveśo'yam indra iti jñātvā..*

Ahalyā and Indra discussed a plan for their enjoyment and the device of disguise was mutually agreed upon and accordingly, Indra visited her in the guise of the sage Gautma. Nobody in the hermitage suspected any foul play. "*gamisyāmi yathāgataḥ*" etc. supports this.

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## MADHYAMAKĀVYA

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The Ālaṁkārikas attempted a division of the Kāvya as Uttama, Madhyama, Adhama and so forth based upon the essence of Kāvya, and largely succeeded in their attempt to do so by way of setting up proper standards of Poetic Composition. A division like that, it may be remarked, is essentially poetic rather than formal. Three Ālaṁkārikas namely, Ānandavardhana, Mammaṭa and Jagannātha stand out prominently in the matter of a division of Kāvya based upon its essence.

After explaining Dhvani as the soul of poetry, Ānandavardhana refers to another Prakāra (variety) which he calls *Guṇībhūtavyaṅgya*

( Poetry of subordinated suggested sense ), wherein the charm of the expressed sense excels that of the suggested sense. He remarks that it should not be classed under Dhvani; then he proceeds with the next Prakāra called *Citra*, which, in his opinion, is no poetry worth the name.

Against this background, it was open to Mammaṭa, a close follower of Ānandavardhana, to designate the three varieties as Uttama ( the Best ), Madhyama ( Middle ) and Adhama ( Low ) respectively. The Best and the Low being what they are, it is the Middle as expounded by him that deserves special attention. He elaborates it under *Guṇībhūtavyaṅgya*. He straightaway brings all such instances under this category, which he simply calls Madhyama, thereby conveying the idea of its being the next best.

Jagannātha gives the division as Uttamottama, Uttama, Madhyama and Adhama, evidently on the basis of "the word in possession of a charming sense" ( *ramaṇīyārthapratipādakaḥ śabdaḥ* ). His definition of Uttamottama is almost on a par with that of Dhvani as given by the Dhvani theorists, while his Uttama too has *dhvanitva* in it. Madhyama, according to him, is that composition in which there is an overwhelming charm of the expressed sense.

Thus the conception of Madhyamakāvya could be seen here in three stages, as it were. With Ānandavardhana, it is mostly poetry with the prevailing charm of the expressed sense arising out of its intimate association with the suggested sense which is subordinated here; it is next only to the best. A view which is obviously in corroboration of that of Ānandavardhana is adopted by Mammaṭa. He actually designates them as Uttama, Madhyama and Adhama. According to him, poetry of subordinated suggested sense is Madhyama, and its poetic value as the next best is made to shine in bolder relief in its explanations and illustrations given by him. Jagannātha's Madhyama signifies poetry with the charm of the expressed sense prevailing, only with a slight suggested sense being absorbed into it; it thus emerges as a distinct and different class of poetic composition. However, in all the three stages, there seems to be a hint at the fact that Madhyamakāvya too is a poetic composition to reckon with.

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## A CONTROVERSY ON THE CONCEPT OF UTPREKṢĀ

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Ruyyaka has defined उत्प्रेक्षा as अध्यवसाये व्यापारप्राधान्ये उत्प्रेक्षा. He explains अध्यवसाय as विषयनिगरणेनाभेदप्रतिपत्तिर्विषयिणोऽध्यवसायः. In उत्प्रेक्षा the

अध्यवसाय is साध्य, and the process itself predominates. This definition is criticized by Śobhākaramiśra in his *Alaṁkāraratnākara*. He argues that in उत्प्रेक्षा there is neither विषयनिगरण nor विषयिनिश्चय because the विषय is clearly mentioned and the विषयी is not definitely ascertained in its place. Jayaratha defends Ruyyaka and says that the indefinite comprehension in उत्प्रेक्षा is based on तर्क where one of the two alternatives is more powerful. Jagannātha criticizes Ruyyaka. He argues that the अध्यवसान in the निमित्त cannot give rise to उत्प्रेक्षा; as such an अध्यवसाय is present in उपमा also. Again, there are no standards to prove that the process is सिद्ध or साध्य. Thirdly, अध्यवसान is a variety of लक्षणा and the predicate in a sentence should not be based on लक्षणा according to the grammarians.

Ruyyaka gives the divisions and subdivisions of उत्प्रेक्षा. He gives स्वरूपोत्प्रेक्षा, हेतूत्प्रेक्षा and फलोत्प्रेक्षा, illustrates them and explains his illustrations. He remarks that in 'सैषा स्थली ..' a guṇa, pain, is imagined in the anklet. Jagannātha shows the inconsistency in the definition, illustrations, and explanation of उत्प्रेक्षा given by Ruyyaka. He says that Ruyyaka's definition shows that the विषय and विषयी in उत्प्रेक्षा should be connected by the relation of अभेद, while in his illustrations, the विषय and विषयी are connected by relations other than अभेद also. To avoid this inconsistency, Jagannātha suggests that Ruyyaka should remove the word अध्यवसाय from the definition of उत्प्रेक्षा. Again, he admits relations other than अभेद also, in उत्प्रेक्षा, and gives धर्म्युत्प्रेक्षा and धर्मोत्प्रेक्षा.

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## शब्दरत्नमाला - आचार्य सान्दीपनि वंश के पण्डित जानकीवल्लभ की रोचक रचना

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४६ पृष्ठों की लीथो मुद्रित इस कृति के निर्माता स्वयं को सान्दीपनि व्यास के वंश का उद्‌घोषित करते हैं। (पृ. ३७) आलोच्य कृति की समाप्ति विक्रम संवत् १९३८ फाल्गुन मास, शुक्लपक्ष, चतुर्दशी, शुक्रवार को सम्पन्न हुयी है। (पृ. ४४)

'शब्दरत्नमाला' की परिसीमाओं में लेखक ने दैनंदिन जीवन की सामान्य-सी कथा को ग्रहण कर अपने बहुश्रुत पाण्डित्य की प्रस्तुति की है। उज्जयिनी निवासी एक ब्राह्मण के घर उसके पितरों का श्राद्ध-दिवस है। इसी केन्द्रबिंदु को ग्रहण का कृतिकार ने विभिन्न संवादों के माध्यम से तत्कालीन समाजव्यवस्थाओं, बाजार की स्थिति, उसमें क्रय-विक्रय की जाने वाली अनेक वस्तुओं का नामोल्लेख किया है। उसके घर पर श्राद्ध-भोजन हेतु उपस्थित ब्राह्मणबालकों से समय व्यतीत करने निमित्त सम्पन्न वार्तालाप से यह स्पष्ट होता है कि तत्कालीन अध्ययनपरम्परा किस प्रकार अपने विविध आयामों में पल्लवित हो रही थी। प्रस्तुत पुस्तक में एकाधिक स्थानों पर सुश्लिष्ट हास्य की उत्पत्ति भी की गई है।

ग्रन्थकार के अनुसार उसकी यह रचना बालकों के संस्कृत प्रवेश हेतु समर्पित है।

सिद्धेर्बुद्धेश्च दातारं प्रणम्य गणपं गुरुम्।
व्यासं कृष्णविलासाख्यं पितरं च सरस्वतीम्॥
संस्कृताब्धौ प्रवेशाय बालानां सुखदां नवाम्।
जानकीवल्लभः शब्दरत्नमालां करोम्यहम्॥ [ पृ. १ ]

अपने इसी उद्देश्य को फलित करने हेतु ग्रन्थकार ने कथा के माध्यम से विभिन्न वस्तुओं के संस्कृत पर्याय उपस्थित किये हैं। ये समस्त शब्द संस्कृत कोषादि से उद्धृत नहीं है - अपितु कृतिकार की मौलिक सूझ का परिणाम है। वस्तुतः ये वे पदार्थ हैं जो मालवप्रदेश में आज भी व्यवहार की वस्तु है। यथा आड़ा > वीरसेन; मैदा > समिता; हसन्ती > सिगडी; तवा > तसक; गुजिये > संपाच; बादाम > वाताद आदि आदि। पण्डित जानकीवल्लभजी ने शब्द-पाण्डित्य के अतिरिक्त काव्यशास्त्र, दर्शन के अनेक पारिभाषिक शब्दों के लक्षण प्रस्तुत कर नूतन शैली की सर्जना की है। उदाहरणार्थ अलंकार लक्षण है :-

"रसादिभिन्नव्यंग्यभिन्नत्वे सति शब्दार्थान्यतरनिष्ठा या विषयितासम्बन्धावच्छिन्ना चमत्कृतिजनकतावच्छेदकता तदवच्छेदकत्वम्"।

'शब्दरत्नमाला' में प्रसंगतः मालव के विशेषतः उज्जयिनी के भौगोलिक परिवेश का उल्लेख हुआ है। इस प्रकार अनेक बहुमूल्य सन्दर्भों, वस्तु तथा प्रतिपाद्य के कारण 'शब्दरत्नमाला' एक विशिष्ट असामान्य रचना हो गई है।

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## RASARATNAHĀRA OF ŚIVARĀMA TRIPĀṬHĪ

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आदि –

श्रीगणेशायनमः ।

सीताकराब्जमृदुलालितपादपद्म–
स्तस्या मुखं जलजसुंदरमीक्ष्यमाणः ।
रत्यन्वितस्य मदनस्य रुचिं दधानः
श्रीमान् रघुप्रभववंशपतिर्विरजे ।।

श्रीः निरीक्ष्य विष्णोश्चरणारविंद–
नखेषु लक्ष्मीः प्रतिबिंबमस्मात् ।
दशावतारादपि मन्यमाना
स्वाधिक्यमास्ताद्विदुषां सुखाय ।। १ ।।

ग्रंथादौ कृतं मंगलं शिष्यशिक्षायै निबध्नाति निरीक्ष्येति विष्णोश्चरणारविंदनखेषु स्वीयं प्रतिबिंब निरीक्ष्य दशावतारादप्यस्माद्विष्णोः स्वाधिक्यं मन्यमाना लक्ष्मीः विदुषां सुखायाऽऽसाकल्येन स्तात् भवतु विष्णोः पादसेवनं कुर्वाणा लक्ष्मीः पादनखेषु दशसु स्वीयं प्रतिबिंबमीक्ष्यमाणा एकादशीमात्मानं ज्ञात्वा विष्णोराधिक्यम्मन्यमानेति भावः स्त्रीस्वभावादि-यत्येव धीः समुत्पन्ना न साम्यपर्यंतम् ।। १ ।।

उद्ग्रथ्यते सर्वविचक्षणानां प्रीत्यै मयायं रसरत्नहारः।
गुणैरुपेतोखिललब्धवर्णकण्ठास्थितः स्याद्विदितो दिगन्ते ॥ २ ॥

उदिति सर्वविचक्षणानां प्रीत्यै ममायं रसरत्नहार उद्ग्रथ्यते गुणैरुपेतः अखिललब्धवर्ण-कण्ठस्थितो दिगंते प्रथितः स्यात् आशीरलंकारः आशीर्नामाऽभिलषिते वस्तुन्याशंसनं यथा इति दण्डी ॥ २ ॥

अन्त –

जगति यद्यपि संति परःशता गुरुतमारचनाबुधबुद्धये ।
ननु तथापि मया न वृथा कृता गुरुतमा रचना बुधबुद्धये ॥ १०१ ॥

गुरुपादांबुजद्वंद्वप्रसादावाप्तसन्मतिः।
त्रिपाठीशिवरामाख्यो हारं पूरितवानमुम् ॥ १०२ ॥

इति श्रीत्रिपाठिशिवरामकृतो रसरत्नहारः समाप्तः भूयान्मंगलमग्रे ॥

जगतीति शतात्परे परःशताः परः शतधास्ते येषां परा संख्या शतादिकादित्यमरः नन्विति वाक्यालंकारे अगुरुतमा रचना अबुधबुद्धये बालबोधाय इति श्रीमाच्छिवराम-त्रिपाठिकृतो लक्ष्मीविहारस्समाप्तः भूयान्मंगलमग्रे। शतात्परे इति विगृह्य पंचमीति योग-विभागाद्बाहुलकाद्वा समासे राजदंतेति परनिपाते पारस्करादित्वात्सुटिश्चुत्वेन सिद्धम् परः-शता इति पदम् ॥

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## संस्कृत काव्यशास्त्र में कविप्रकार

प्रो. मुन्नीलाल सिंह

टी. एन्. बी. कॉलेज, भागलपूर विश्वविद्यालय, भागलपूर–८२०००७

कविप्रकार पर लिखने पूर्व 'कवि' शब्द पर विचार आवश्यक है। इसका प्रयोग प्राचीन साहित्य के मध्य विविध वेदों, उपनिषदों, श्रीमद्भागवत, पुराण प्रभृति ग्रन्थों में अनेक अर्थों में उपलब्ध होता है।

संस्कृत काव्यशास्त्र में कवि प्रकार का निर्धारण अनेक आचार्यों ने किया है जिनमें वामन, राजशेखर और क्षेमेन्द्र प्रमुख हैं। कहना न होगा कि प्रस्तुत प्रसंग में शिष्यभेद को भी सम्मिलित कर लिया गया है।

इस प्रकार वामन के अनुसार विवेक के आधार पर [ १ ] अरोचकी और [ २ ] सतृणाभ्यवहारी दो भेद; तथा क्षेमेन्द्र के अनुसार प्रयत्न के आधार पर [ १ ] अल्प प्रयत्न-साध्य, [ २ ] कृच्छ्र-साध्य, [ ३ ] असाध्य तीन भेद; और हरण के आधार पर [ १ ] छायोपजीवी, [ २ ] पदकोषजीवी, [ ३ ] पादोपजीवी [ ४ ] सकलोपजीवी, [ ५ ] प्राप्तकवित्वजीवी एवं [ ६ ] भुवनोपजीवी में छः भेद हैं।

इस विषय पर राजशेखर ही एकमात्र आचार्य हैं जिन्होंने अनेक दृष्टियों से विस्तारपूर्वक विवेचन किया है जैसे :—शिष्यता के आधार पर तीन भेद - बुद्धिमान, [ २ ] आहार्यबुद्धि, [ ३ ] दुर्बुद्धि; प्रतिभा के आधार पर तीन भेद - [ १ ] सारस्वत, [ २ ] आभ्यासिक, [ ३ ] औपदेशिक; प्रतिपाद्य-विषय के आधार पर भी तीन - [ १ ] शास्त्रकवि; [ २ ] काव्यकवि, [ ३ ] उभयकवि [ इनमें प्रथम दो के अन्तर्गत क्रमशः ३ और ८ उपभेद होते हैं; तृतीय भेद इन्ही दोनों के अन्तर्गत समाहित हो जाता है ]; अवस्था के आधार पर दश भेद - [ १ ] काव्य-विद्या-स्नातक कवि [ २ ] हृदयकवि [ ३ ] अन्यापदेशी कवि [ ४ ] सेविताकवि, [ ५ ] घटमान-कवि, [ ६ ] महाकवि, [ ७ ] कविराज, [ ८ ] आवेशिककवि, [ ९ ] अविच्छेदीकवि, और [ १० ] सङ्क्रामयिताकवि; अभ्यास के आधार पर चार भेद - [ १ ] असूर्यम्पश्य-कवि [ २ ] निषण्णकवि ] ३ ] दत्तावसरकवि [ ४ ] प्रायोजनिक कवि; हरण के आधार पर चार भेद - [ १ ] उत्पादक कवि [ २ ] परिवर्त्तक कवि [ ३ ] आच्छादक कवि [ ४ ] सम्वर्गक कवि; एवं काव्यार्थ के आधार पर पांच भेद - [ १ ] भ्रामककवि [ २ ] चुम्बक कवि [ ३ ] कर्षक कवि [ ४ ] द्रावक कवि [ ५ ] चिन्तामणि कवि ।

उपर्युक्त भेदों में क्षेमेंद्र और राजशेखर के कुछ कविभेद मिलते-जुलते हैं, क्यों कि प्रायः उनका आधार-साम्य भी है। इस प्रकार इनमें से कुछ ही भेद स्वतंत्ररूप से अवशिष्ट होते हैं और शेष उन्हों में अन्तर्भूत हो जाते हैं।

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# मेघदूत और पार्श्वाभ्युदय - तुलनात्मक समीक्षा

श्रीमती प्रीति सिन्हा

सी-९५४।९५५, महानगर, लखनऊ–२२६००६

संस्कृत दूत-काव्य की परम्परा अत्यन्त प्राचीन है। कालिदास का 'मेघदूत' इस प्रकार के काव्यों का प्रतिनिधित्व करता है। 'मेघदूत' के पश्चात् संस्कृत साहित्य में अनेक दूत काव्यों की रचना हुई है। जैन कवि जिनसेन कृत पार्श्वाभ्युदय को कवि ने यद्यपि दूत काव्य नहीं कहा है तथापि उसकी रचना की प्रेरणा कवि को मेघदूत से ही प्राप्त हुई है। जिनसेन ने 'मेघदूत' के प्रत्येक पद्य की अन्तिम एक या दो पंक्तियां लेकर उसमें शेष पंक्तियां अपनी ओर से जोड दी हैं। इस प्रकार 'पार्श्वाभ्युदय' समस्यापूर्ति के ढंग का काव्य है।

प्रस्तुत काव्य में मेघदूत के कथानक को बिल्कुल परिवर्तित करके प्रस्तुत किया गया है। इसमें शम्बरद्वारा पार्श्व के उत्पीडन की कथा का वर्णन बडी विलक्षण शैली में किया गया है। इस लघुकाव्य में चार सर्ग हैं, जिनमें क्रमशः ११८, ११८, ५७ और ७१ पद्य हैं। प्रत्येक सर्ग के अन्त में एक पुष्पिका दी गई है, जिसमें कवि ने जिनसेन को 'अमोघवर्षपरमेश्वर-परमगुरु' कहा है और 'पार्श्वाभ्युदय' काव्य को 'मेघदूतवेष्टित' बताया गया है। सभी सर्गों का नाम 'भगवत्कैवल्यवर्णन' है। चतुर्थ सर्ग के अन्तिम दो पद्यों में कवि ने इस काव्य के और अपने सम्बन्ध में परिचय दिया है। अपने काव्य के चिरस्थायित्व की कामना करते हुए उसकी उक्ति है कि–

> इति विरचितमेतत् काव्यमावेष्ट्य मेघं बहुगुणमपदोषं कालिदासस्य काव्यम्।
> मलिनितपरकाव्यं तिष्ठतादाशशाङ्कं भुवनमवतु देवस्सर्वदामोघवर्षः॥

इसमें कवि ने अपने काव्य के वैशिष्ट्य का वर्णन किया है। उसका कथन है कि यह काव्य कालिदास के ('मेघदूत' नामक) काव्य को आवेष्टित करके लिखा गया है। कालिदास का काव्य विपुल गुणो से युक्त, दोषरहित और अन्य काव्यों को तिरस्कृत कर देने वाला था। उसी प्रकार जिनसेन का प्रस्तुत काव्य भी गुणयुक्त, दोषरहित तथा अन्य काव्यों को तिरस्कृत करने वाला है और इसिलिए उसने इस काव्य के आशशाङ्क स्थायित्व की कामना की है।

इसी सर्ग का अन्तिम पद्य इस प्रकार है—

श्रीवीरसेनमुनिपादपयोजभृङ्गः श्रीमानभूद्विनयसेनमुनिर्गरीयान् ।

तच्चोदितेन जिनसेनमुनीश्वरेण काव्यं व्यधायि परिवेष्टितमेघदूतम् ॥

इस पद्य में कवि ने अपना परिचय दिया है। उसके अनुसार जिनसेन ने मेघदूत के पादों से सम्वलित इस काव्य की रचना विनयसेन से प्रेरित होकर की थी। यह विनयसेन वीरसेन मुनि के सेवक थे।

प्रस्तुत निबन्ध में 'मेघदूत' के परिप्रेक्ष्य में 'पार्श्वाभ्युदय' का अध्ययन किया गया है। समस्यापूर्ति के ढंग का होते हुए भी इस काव्य का अपना विशेष महत्त्व है।

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## संस्कृत के राज्यप्रशस्ति काव्यों की परम्परा में पण्डितराज जगन्नाथ विरचित जगदाभरण और प्राणाभरण

सत्या सिन्हा

सी-२५४।२५५, महानगर, लखनऊ–२२६००६

संस्कृत के राजप्रशस्ति काव्यों की परम्परा अत्यन्त प्राचीन है। वैदिक नाराशंसों और अभिलेखों से आती हुई यह परम्परा लौकिक संस्कृत काव्यों में चली आई है। इसी परम्परा मे पण्डितराज जगन्नाथ के जगदाभरण और प्राणाभरण नामक काव्यों का उल्लेख किया जा सकता है। जगदाभरण में उदयपुर के महाराज जगतसिंह और प्राणाभरण में कामरूप के महाराज प्राणनारायण की प्रशस्तियां हैं। इन दोनों ग्रन्थेां की विशेषता यह है कि एक ही रचना में कवि ने अपने दो आश्रयदाताओं की प्रशस्ति की है। इसके लिए उन्होंने कहीं-कहीं नामों, उपाधियों और विशेषणों में आवश्यक परिवर्तन कर दिया है। उदाहरण के लिए जगदाभरण के द्वितीय पद्य की यह पंक्ति—

जागर्तु क्षितिमण्डलोपरि जगत्सिंहो धराधीश्वरः।

प्रतापाभरण में इस प्रकार परिवर्तित करके लिखी गई है—

'जागर्तु क्षितिमण्डले चिरमिह श्रीकामरूपेश्वरः।

इसी प्रकार कुछ अन्य पद्यों की भी रचना की गई है।

जगदाभरण और प्राणाभरण के लगभग सभी पद्य रसगंगाधर में उल्लिखित हैं। प्रस्तुत निबन्ध में उपर्युक्त दोनों प्रशस्ति काव्यों का समालोचनात्मक अध्ययन प्रस्तुत किया गया है। इसमें यह भी दिखाया गया है कि संस्कृत काव्य की अन्य विधाओं की भांति प्रशस्ति काव्य संख्या की दृष्टि से अधिक न होते हुए भी काव्यकला की दृष्टि से किसी प्रकार निम्नस्तर के नही कहे जा सकेत हैं।

## CS-128

## PATRON OF BHĀNUJI DIKṢITA : A REVIEW

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Bhānuji Dīkṣita, the son of the renowned grammarian Bhaṭṭoji Dīkṣita and a famous commentator of the *Amarakośa*, in his commentary, "*Vyākhyā Sudhā*" or "*Rāmāśramī*", has referred to his patron in the colophon of every Kāṇḍa as follows :-

**इति श्रीवघेलवंशोद्भवश्रीमहीधरविषयाधिपश्रीकीर्तिसिंहदेवाज्ञया श्रीभट्टोजिदीक्षितात्मज-श्रीभानुजिदीक्षितविरचितायाममरटीकायां व्याख्यासुधायां ... काण्डः समाप्तिमगतत्॥**

So according to Bhānuji Dīkṣita his patron was born in Baghel dynasty, he was a ruler of Mahīdhara State, his name was Kīrtisiṁha and that he had ordered Bhānuji Dīkṣita, the son of Bhaṭṭoji Dīkṣita, to write a commentary on the *Amarkoṣa.*

P. K. Gode (*Studies in Indian Literary History,* Vol.III, pp.25-30) places Fatesingh, son of Amar Singh, the founder of Sohawal State, between A. D. 1640 and 1660. He has identified Kīrtisimha with Fatesingh and Mahīdhara Visaya with Maihar State.

But neither of the identifications seems to be correct. At first Kīrtisimha cannot be said to be a peraphrase or synonym of Fatesingh. Secondly if we accept the identification of Mahīdhara Viṣaya with Maihar State and at the same time the commentary to be composed after the foundation of new Sohawal State, as is referred to by Gode, then it is quite surprising that the commentator forgot to menṭion even the exact name of the newly established state.

It is well known and Gode has also accepted that Bhānuji's *Vyākyāhsudhā* was composed between A. D. 1620 and 1640, as is evidenced by a contemporary manuscript of the *Vyākhyāsudhā* dated A. D. 1649 and by the reference to Vatsarāja, a pupil of Bhānuji, in his work *Vārāṇasīdarpaṇaṭikā*. Furthermore, Gode has mentioned that Kīrtisiṁha or Fatesingh had already founded the Sohawal kingdom when Bhānuji wrote his commentary. The statement is contradictory in itself because on one hand Gode has accepted 1620 A. D. as the earlier limit of the composition of the *Vyākhyāsudhā*, but on the other hand he has suggested that it was composed after the foundation of Sohawal State i. e. 1640 A. D. after the direction of Kīrtisiṁha.

But as a matter of fact, *the Imperial Gazetteer of India* ( Vol. XIII, London 1887, p. 47 ) speaks that the state of Sohawāl was formerly a portion of Rewa territory, but about the middle of the 16th century, when Amar Singh was the ruler of Rewa, his son Fate Singh threw off his authority and declared his independence as the chief of Sohawāl. But Gode has established the chronology of Baghel dynasty and placed Fate Singh as an independent ruler of Sohawāl or Maihar State between A. D. 1640 and 1660. How can this vast gap of nearabout a century be accounted for? So the identification of Kīrtisiṁha with Fatesingh seems to be a hypothesis.

Which one of the above mentioned two evidences has more weight and who was the actual patron of Bhānuji Dīksita is a further matter of research.

## CS–129

## THE DEFINITIONS OF KĀVYA ACCEPTABLE TO BHĀMAHA AND DAṆḌIN

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" शब्दार्थौ सहितौ काव्यम् " and "शरीरं तावदिष्टार्थव्यवच्छिन्ना पदावली " are not given by Bhāmaha and Daṇḍin as the definitions of Kāvya. They did not give any regular definition. Their definition can only be surmised. " अलङ्कारवदग्राम्यमर्थ्यं न्याय्यमनाकुलम् " may be taken as Bhāmaha's definition, and "सालङ्कारा इष्टार्थव्यवच्छिन्ना विचित्रमार्गा पदावली " may be taken as Daṇḍin's definition.

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## GRAMMARIANS AND LITERARY CRITICS ON PRATIBHĀ

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*Pratibhā* is the creative force that is held responsible for all creative activity in this world. That is shown to be the innate cause of all linguistic and literary creation. The concept is elaborated in the *Vākyapadīya*. The literary critics have also spoken of it in their works. They have first followed the Grammarians and then the Spandavādins. The several definitions of *Pratibhā* of the literary critics are examined and it is shown how both the Grammarians and the Spandavādins influenced them.

CS–131

## THE LUTE CONTEST IN JĪVANDHARA'S STORY

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Jīvandhara's story has been a source of inspiration for many writers. His skill in playing on the lute and winning the hand of Gandharvadattā in a contost forms one of the important episodes of his life.

In this paper an attempt has been made to study the 'Lute Contest' episode as found in the *Harivaṁśapurāṇa* (Jain), *Jivandhara Campū* of Haricandra and the *Jīvakacintāmaṇi* of Tiruttakka Deva, the Tamil version of the same story.

CS–132

## हरियाणा में संस्कृत - साहित्य

**प्रो. बक्षीराम स्वामी**
बिरला संस्कृत कॉलेज; पिलानी (राजस्थान)

शिक्षा के क्षेत्र में देववाणी संस्कृत का विशिष्ट स्थान रहा है। हरियाणा में कुरुक्षेत्र संस्कृत शिक्षा का प्राचीन प्रतीक रहा है।

हरियाणा में १९५४ में नागा भवन में संस्कृत विश्वविद्यालय की स्थापना।
कुरुक्षेत्र विश्वविद्यालय मूलतः संस्कृत विश्वविद्यालय ।

हरियाणा के प्रमुख संस्कृत विद्वानों व उनकी कृतियों पर इस शोधपत्र में संक्षिप्त सामग्री का चयन किया गया है ।

स्वतंत्रतापूर्व एवं स्वातंत्र्योत्तर काल में हरियाणा में संस्कृत शिक्षा का विकास, सृजन एवं शोधकार्यों तथा संस्कृत पत्रकारिता पर विपुल सामग्री लेख में प्रस्तुत की गयी है ।

हरियाणा में संस्कृत शिक्षा का सर्वांगीण विकास हो रहा है ।

## CS-133

## THE GUṆAMANDĀRAMAÑJARĪ : AN ĀKHYĀYIKĀ BY RANGANĀTHA

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The Oriental Institute, Baroda, possesses an autograph manuscript of the *Guṇamandāramañjarī* of Ranganātha, composed in V. S. 1708, i. e. 1652 A. D. and copied two years later. It is divided into three Ucchvāsas and in the colophons it is mentioned as an Ākhyāyikā.

It relates an interesting tale of the adventures of Vīrasenavarman, young price of Padmapura, born and nourished at the minister's place where his mother was concealed. In the end they are accepted happily by the king.

The work is written in ornate prose and, if published, it is worth prescribing as a text-book vying with the *Kādambarī*. The Oriental Institute has taken up the project of critically editing and publishing it along with two available commentaries.

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## वर्षर्तुवर्णने सम्प्रदायः।

**शचीनन्दन ठक्कुर**

शान्तिनिकेतन (प. बंगाल)

संस्कृतसाहित्ये साहित्यरचनायां स्वीकृतं सम्प्रदायम् अधिकृत्य वक्तुमुद्योगः अस्य प्रबन्धस्य विषयः। यद्यपि पूर्ववर्तिभिः राजशेखरविश्वनाथप्रभृतिभिः साहित्यशिरोमणिभिः सम्प्रदायस्य चर्चा कृता, तथापि सप्तदशशतकभाविनः औत्कलिकस्य जगन्नाथमिश्रस्य रसकल्पद्रुमे तस्य विस्तारशो विवेचनं लभ्यते। रसकल्पद्रुमे, साहित्ये उपयुज्यमानानां सूक्ष्मातिसूक्ष्मालम्बनविभावानां सम्प्रदायानुमोदनं लभ्यते। विषयविस्तारभयात् वर्षर्तुवर्णने उपलभ्यमानं सम्प्रदायमाश्रित्यं सम्प्रदायपरीक्षणमस्य प्रबन्धस्य विषयः।

CS-135

## VIDŪṢAKA : HIS RITUALISTIC BACKGROUND

**Dr. Ganesh Thite**

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In this paper it is shown how the various characteristics of the Vidūṣaka, viz. his abusive nature, ugliness etc. are to be interpreted from the ritualistic point of view. These characteristics are believed to be magically effective in removing the evil element and thereby accomplishing a successful end. Vidūṣaka is employed as a lesser evil in order to avoid the greater evil. This can be proved on the basis of many Vedic and other ritualistic details.

CS-136

## 'RASO VAI SAḤ' IT IS NOT APPLICABLE TO KĀVYARASA

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*Raso vai saḥ, Rasaṁ hy evāyaṁ labdhvā'nandībhavati*

The above lines are often quoted from the Saptamānuvāka of the Brahmānandavallī of the *Taittirīyopaniṣad*, as stating that, the Rasa born

out of the mental comprehension of the Kāvyas and Nāṭakas through reading, hearing and seeing, like the Śṛṅgāra Rasa etc., is of the divine nature. The happiness derived from the Kāvyas is also equated to the divine Bliss. If this were to be true, then, the tenets of Theology and Philosophy, the various disciplines of Yoga and self-culture can be dispensed with.

I deem it as a precipitous fall into error the very assumption that *Kāvyānanda* is in any way comparable to *Brahmānanda.*

Though Abhinavagupta expressed his disapproval of this view about *Kāvyānanda* in no unclear terms, it is rather intriguing that Jagannātha Paṇḍita-Rāja persists in that belief.

The idea of Abhinavagupta has also been misunderstood. This fact is strengthened through the words of J. L. Masson and M. V. Patwardhan, who interpret the passage thus :

" That (*Ātman*) is surely (*Vai*) *Rasa* (Joy or bliss). Having realised the (*Ātman which is*) *Rasa* (bliss) he becomes happy or blissful."

The Nature of the Divine Bliss is lucidly stated in the Aṣṭamānuvāka of Brahmānandavallī. Then, the propriety or impropriety of the idea of the equating Kāvyānanda to Brahmānanda is left to the discretion of those with an eye to percieve the Truth.

## CS-137

## RĀJAŚEKHARA'S CONTRIBUTION TO INDIAN THEATRE

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Rājaśekhara's interest in the functions of the theatre and stage-arrangements is evident. He has put forward certain innovations in his dramas purely from the view-point of the theatre of his times e. g.

I. Utilisation of the motif of the heroine's disguise as a male, which must have been done to suit the designs of contemporary dramatic troupe as Shakespeare did likewise in his " As you like it."

II. Presentation of marriage-rituals in three of this dramas. Such scenes could not have been incorporated if they were not sanctioned by the troupe of actors of his time.

III. Svayaṁvara scenes in *Pracaṇḍapāṇḍava* and *Bālarāmāyaṇa.*

IV. A long scene of a character's dreaming.

V. The fight scene after Draupadi's Svayaṁvara in *Pracaṇḍapāṇḍava.*

Rājaśekhara has also dropped some important suggestions and hints regarding the mode of presentation and theatrical arrangements to be made for the production of Sanskrit plays. We get very relevant information from Rājaśekhara on :

( i ) the use of *dhruvā* in the play,

( ii ) performance of *Carcarī*,

( iii ) make-up and costumes,

( iv ) use of masks in dramatic presentation,

( v ) *Mattavāraṇī* on the stage – its existence and purpose,

( vi ) distribution of different roles among the members of a dramatic troupe,

( vii ) the puppet shows.

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## वेदान्ते मानवो धर्मः ।

मधुसूदन वेदान्तशास्त्री

ग्रन्थागारिक, संस्कृत साहित्य परिषत्, कलकत्ता–४

धर्मेषु सर्वेषां प्राणभृतां स्वभावानुगुणं कश्चिद् धर्मः वर्तते यथा देवानां धर्मो दमादिरसुराणां दयादिर्मानुषाणां दानादिः । उक्तं च शतपथे "तदेतदेवैषा दैवी वागनुवदति स्तनयित्नुर्द द द इति दाम्यत दत्त दयध्वमिति" ( बृहदारण्यक उ. ५।२।३) । पशूनां धर्मस्तु भोजनादिः । स तु भोजनादिधर्मो न वैदिको न वा स्मार्त इति तत्र पशूनामनधिकारात्, वैदिके धर्मे तु मनुष्याणामधिकारः, अत एवोक्तं "आहारनिद्राभय-मैथुनं च सामान्यमेतत् पशुभिर्नराणाम् । धर्मो हि तेषामधिको विशेषो धर्मेण हीनाः पशुभिः समानाः ॥" इति तस्मादाहारादिर्वस्तुतो न धर्मः किन्तु स्वाभाविक इति यावत् । वैदिकस्तु धर्मश्चोदनागम्योऽर्थः उक्तं च जैमिनिमहर्षिभिः – चोदनालक्षणोऽर्थो धर्म इति ( जै. सू-१।१।२) ।

CS-139

# PRATINAIṢADHAM : A TRICKY POEM ?

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During the reign of the Moghal Emperor Aurangzeb, Mahārāja Anupsinhjī of Bikaner helped the Emperor in conquering Southern India. King Anupsinhjī was very fond of literature. He brought many manuscripts with him from there. Among such manuscripts there was a manuscript of the poem *Pratinaiṣadham* of Nandanandana.

Today there is only one manuscript of this poem which is lying with the palace library of Mahārāja Anupsinhjī at Bikaner.

This Mahākāvya contains 22 cantos. The poet has imitated the ideas, imaginations etc. from the famous poem *Naiṣadhacaritam* of Śrīharṣa even though we come across many peculiarities of the poet.

In this paper it is shown that in Canto VI the poet has shown his skill over the various metres, as if he desires to give a chapter on metres.

In this canto there are 138 verses. The poet has started to give various metres in proper order from the verse No. 42. In the colophon of the canto the poet has mentioned the subject of the canto. Here we find the narration of Nala's glory in order to cement the root of emotion of love for Nala in the heart of Damayantī. In the last verse of the canto the same thing is ascertained.

*Last Verse* :

लेभे पंडितमण्डलीवरयशा धीरोऽर्जुनो यं सुतं
देवीतो जनकस्सुनंदनकविं कृष्णाभिधा च प्रसूः ।
अस्मिस्तेन कृते विदर्भतनयादाढर्याभिधोऽयं महा-
काव्ये प्राप समाप्तिमभ्दुतरसे षष्ठोऽपि सर्गो महान् ।। १३८

*Colophon* :

इति श्रीमन्नन्दनन्दनमहाकविविरचिते सुधाधारांके प्रतिनैषधाभिधाने महाकाव्ये नल-यशोमये भैमीदाढ्र्यवर्णनाभिधानोऽयं षष्ठः सर्गः संपूर्णः ।

CS–140

# कालिदास और करुण

श्रीमती गायत्री वर्मा

इन्स्टिटचुट ऑफ कन्नड, कर्नाटक युनिव्हर्सिटी, धारवाड

करुण का क्षेत्र बहुत व्यापक है। संस्कृत में प्रथम काव्य करुण से ही निकला ('मा निषाद') । 'रसेषु करुणो रसः' उक्ति प्रसिद्ध है। आनन्दवर्धन ने भी ध्वन्यालोक में 'माधुर्यमार्द्रतां याति यतस्तत्राधिकं मनः' कह कर इसकी पुष्टि की है। भवभूति ने तो 'एको रसः करुण एव' कह कर इसे सर्वोच्च आसन पर बिठा दिया है।

भारत का भाग्यवाद और कर्मवाद करुण का उत्तरदायी है। कालिदास भी इस दृष्टि से अपने को दूर नहीं रख सके। 'कविकुलगुरु' यह विशेषण ही इसका द्योतक है कि वे सभी रसों में दक्ष हैं। उनका करुण श्रृंगार से किसी भी तरह कम नहीं है। कभी कभी तो उनका मुख्य लक्ष्य करुण ही लगता है। उनकी बेजोड़ कृति 'अभिज्ञान-शाकुन्तल' इसका प्रमाण है। यद्यपि दुर्वास का शाप चौथे अंक में आया है पर पहले ही अंक में 'दैवमस्याः प्रतिकूलं शमयितुं' करुण का संकेत कर देता है। चतुर्थ अंक तो करुण की अनूठी कृति है जिसने जड़ चेतन का भेद ही मिटा दिया है। पंचम अंक में हंसपदिका का गीत तत्पश्चात् मुसीबतों का पहाड़, शकुन्तला का तिरस्कार भर्त्सना, उसका निराश्रय होना करुणा के वेग को आगे बढाता है। दुष्यन्त का अंगूठी मिलने पर पश्चात्ताप, प्रलाप, चरम उत्कर्ष है करुण का जब धनमित्र निःसंतान मर जाता है तो वह 'कष्टं खलु अनपत्यता' कह कर अपने को भी धिक्कारता है और 'ममाप्यन्ते पुरुवंशश्रिय एष एव वृतान्तः' कह कर लम्बी साँस लेता है। तत्पश्चात् विराहिणी शकुन्तला का 'नियमक्षाममुखी धृतकवेणिः' रूप सबका हृदय द्रवीभूत कर सकता है। इस प्रकार श्रृंगार प्रधान होते हुए भी यह नाटक करुणा के ताने बाने से बुना गया है।

विप्रलंभ श्रृंगार का मूल करुण है। मेघदूत इसका ज्वलन्त उदाहरण है। 'कश्चित्कान्ताविरहगुरुणा' से कवि करुण का वातावरण उपस्थित कर देता है। मेघदूत के चित्र भवभूति के 'अपि ग्रावा रोदिति' से कम नहीं है। कवि की विरहविधुरा याक्षिणी, करुणस्य मूर्त्तिरथवा शरीरिणी विरहव्यथा किसका हृदय करुणा से नहीं भर

देगी। विक्रमोर्वशी का चतुर्थ अंक, रघुवंश का १४ वें सर्ग का सीतापरित्याग प्रसंग तथा राम के महाप्रयाण के समय पीछे पीछे चलने वाली जनता के आंसुओं से मार्ग गीला करवाने का प्रसंग करुण की सुन्दर व्यंजना है।

मृत्यु पर करुण का वेग कुमारसंभव और रघुवंश दोनों को में मिलता है। भस्मावशेष मदन को देख रति का विलाप जहाँ नारी हृदय के शोक का व्यक्तीकरण है वहाँ रघुवंश के अष्टम सर्ग का अजविलाप पुरुष के शोक का।

वास्तव में कवि की करुणा कितनी पवित्र और उच्च भूमि पर स्थित है इसका निर्णय सहृदय जन ही कर सकते हैं।

## CS-141

## ĀNANDAVARDHANA'S AUCITYA DOCTRINE AND AESTHETICS

**Prof. P. N. Virkar**

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(1) What is a fine art ?

(2) Which in India are looked upon as fine arts ?

(3) Meaning of 'Aesthetics'.

(4) No Sanskrit work dealing with beauty common to *all* arts.

(5) Existing works deal with particular arts.

(6) *Dhvanyāloka* a great work, but on Kāvyaśāstra.

(7) Still, it puts forth principles which hold good in the case of other arts also.

(8) *Aucitya*, one of the most important principles.

(9) Earlier writers aware of *aucitya*, but faintly.

(10) Ānandavardhana – first to discuss elaborately and give it the form of a doctrine.

(11) Various kinds of *aucitya* stated and illustrated by Ānandavardhana.

(12) This *aucitya* principle with its various details can be applied to *all* fine arts.

(13) Even a modern aesthetician will realise the importance of *aucitya.*

(14) How *aucitya* can be applied to (i) drawing and painting, (ii) sculpture and (iii) music.

CS-142

## PAṆḌITA JAGANNĀTHA'S EQUIPMENT AS A POETICIAN

**Dr. Y. S. Walimbe**

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The paper attempts to analyse the various factors responsible for Paṇḍita Jagannātha's performance as a first-rate poetician and literary theorist in Sanskrit, in terms of his qualifications for the same. Though Sanskrit poeticians like Mammaṭa and others have exhaustively discussed the equipment necessary for the making of a poet, viz. genius, erudition, practice etc., nobody has probably discussed the requisite qualifications of a good poetician or critic. Even Abhinavagupta explains the concept of a *Sahṛdaya,* an appreciative reader or spectator, but not that of an ideal critic or poetician.

In Jagannātha we find a number of qualities enabling him for his job as a poetician and literary theorist. He possessed a very vast background of the knowledge of traditional Śāstras like Navyanyāya, Vyākaraṇa and Vedānta. The knowledge of Nyāya has enabled Jagannātha to define every Alaṁkāra precisely, unlike Mammaṭa. His definitions of Upameyopamā, Rūpaka, Bhrāntimat or Utprekṣā are cases in point. The knowledge also helps him to examine others' definitions and criticize them. His command over grammar is also sufficiently evinced especially in his discussion of the subdivisions of Upamā entirelly based on grammar. Vedānta is one more traditional science enabling Jagannātha in systematizing many basic concepts in Sanskrit poetics. Of all Sanskrit poeticians it is Jagannātha who erects a complete scheme of the relish of Rasa on the philosophical foundation of Vedānta, distinguishing it from *Parabrahmāsvāda* at the same time. His deep study of Pūrvamīmāṁsā and Sāṁkhya is also revealed to some extent in the *Rasagaṅgādhara.*

However, all this scientific erudition has not annihilated Jagannātha's poetic susceptibilities. On the contrary, he evinces a rare and unusual quality of litarary appreciation throughout his writings. His fine comments on his examples of Uttamottama and Uttama Kāvya, and other individual verses are sufficient proof of this quality. Examples of this can always be multiplied. Further, the excellences of Jagannātha's verses which are found in his poetical works, are also present in his illustrations of Alaṁkāras. He not only gives these illustrations, but also alters or emends them suitably. He possesses amazing skill in versification. This helps him even in removing the defects in other's illustrations and rendering them serviceable. Thus Paṇḍita Jagannātha has a remarkable blend of creative and critical talents, somewhat like Matthew Arnold or T. S. Eliot.

# ISLAMIC STUDIES SECTION

## IS-1

## HUMAN VALUES IN MODERN URDU FICTION

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Human values are one of the most important part in Urdu fiction and specially in modern Urdu fiction, because value is a determination or quality of an object which involves any sort of appreciation. Values exist in this sense that they are operative and effective in and on human minds and in human action and find embodiment in the objective institutions of the society. They are real in the sense that they are valid. They are part of the nature of things and not something merely added to existence.

Urdu fiction, particularly modern Urdu fiction, has projected these human values through the ' Characters of the novels and the short stories. I have studied the works of both the earlier as well as the later writers to bring out these values as projected in these works. These writers include early novelists, Nazir Ahmad, Pandit Rattan Nath Sarshar, Mirza Hadi Ruswa and Prem Chand. Then in romantic fiction writers, Sultan Hyder Josh, Sajjad Hyder Yaldrum, Niaz Fatehpuri, and ( Manto Ismat Chugtai ) Krishna Chander, Rajinder Singh Baidi, and Qurat-Ul-N. Hyder etc. etc.

The importance and significance of this title ( topic ) needs no further elaboration. No one has dared to work on it so far, being the first work on the subject, it will be appreciated.

## IS-2

## DEVELOPMENT OF QURANIC SCIENCE IN INDIA

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Islam was spreading fast during the period of the pious caliphs. Many people of different creed and nationality have accepted Islam. During the Umayyad period Sind was brought under the banner of Islam. Then

through other ways Muslims entered into India and then Muslim State was founded. In a very short time Muslim population in India increased into a very large number. Apart from the Muslims who came from Arabia, Afghanistan and other place lacs of Indians accepted Islam.

In such a condition it was felt necessary that Islamic teachings be provided to these people according to the conditions and very special circumstances of the people of this country. Keeping this in mind many Muslim scholars of India came forward and took pains to solve this problem. They wrote books in all the branches of Islamic Science including Hadith, Tafsir, and other relevant subjects.

Since Quran is the most important and fundamental book of Muslims and the guideline in difficult matters and situations much more attention was paid to it. Many commentaris of different natures and translations were written in Indian languages as well as in Arabic and Persian. Other Quranic Sciences were also discussed.

In this article a brief survey is made to bring to light the names of the authors and the works done in different fields of Quranic Sciences.

IS-3

## DAWN OF SECULARISM IN BENGAL

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The concept of secularism which is the key-stone of our constitution was conceived in the hearts of the people inhabiting the Gangetic region of Bengal under the Muslim rulers in the early part of 18th century.

Baktyar Khilji's occupation in about 1200 A. D. was rather adventurous, but in later period about the middle of the 14th century the seeds of hatred were sowed by the son and successor of Raja Ganesh, viz. Jadu alias Jalaluddin Mahammad Shah, who became a jealous prosecutor of the Hindus after his conversion. Bitterness grew to its ugliest form till the establishment of Mogul rule in Bengal, which soothed away the ailing sentiment with their more sophisticated and liberal attitude towards their subjects. The hostility between the Hindus and the Muslim ceased to exist and a strong sense of unity emerged from the time of invasions of the Maratha "Bargirs" whom

both the Hindu and Muslim communities of Bengal treated as a common enemy in the same way as these great people hated the western power in the 2nd quarter of the nineteenth century before independence. The post-independence relation of these two people is not encouraging enough; for, the partition did not only break this great country into pieces, it shattered the minds of the people who would have sung a chorus of peace and prosperity in some other form.

IS–4

## THE SUFI-LOVE STORIES IN ASSAMESE

**Dr. K. C. Sarma**
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The Pseudo-Religious Trend in Assames Literature :

The decadence of the 'Pure Devotion' trend ( 15th–16th centuries )–the appearance of pseudo-religious writers ( 18th century )–creation of an erotic literature under the royal patronage. Rāma Dvija's rendering of *Mṛgāvatī*; the anonymous *Madhumālatī-Kāvya.*

1. *Chāhāparī-Upākhyāna* or *Mṛgāvatī-carita* by Rāma Dvija, not a literal translation of Kutuban's work in Hindi-the *Puranic pattern* and the *Vaiṣṇavite stamp*-the ascetic attitude of the Assamese poet. *The characters*: ( a ) *the hero*-an ideal gallant; ( b ) *the heroine*-a nymph much humanized-a woman of the world.

*The traditional descriptions* of nature and feminine graces-the local colour-lavish description of union of love approaching vulgarity.

2. *Madhumālatī-kāvya* – the same Puranic pattern and the Vaiṣṇavite stamp – the popular interest – *similarities* with the story of *Mṛgāvatī* and their difference-*Sufi-love-philosophy distorted* – vulgar descripons – Deletion of the original sub-plot assimilation with the local tradition-*Side-characters*-other *traditional descriptions* – influence of predecessor poets (Assamese)– *Absurdities*-unrealistic descriptions – no attempt at elevation – meagre artistry - *The conclusion* : the *synthesis* of Islamic and Hindu ( Vaiṣṇavite ) cultures.

# ARABIC & PERSIAN SECTION

## AP-1

## MUSAVI KHAN JURA'T

**Dr. Matin Ahmad**

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Musavi Khan Jura't belongs to the galaxy of nobles, poets and scholars of Aurangabad during the Mughal period. He was the grandson of Syed Ali who happend to come from Gilan and settled there. His father Mohamad Shafi was regarded as one of the foremost scholars of his time. He was the lineal descendant of Imam Musi Kazim. Jura't was born at Aurangabad in 1088 A. H.

Due to his own personal attainments and high lineage he became the recepient of favours from all the rulers of the time. According to Azad Bilgrami he was a close associate of Amirul Umera Syed Husain Ali Khan of Barh. He was conferred upon the litle of Musavi Khan and made incharge of the Fort of Dharwar. After the downfall of the Syeds of Barh, Jura't joined the Court of Asaf Jah ( 1082–1161 A. H. ) and was appointed as Mir Munshi of his Darul Insha. After the death of Asaf Jah when Nasir Jang Shahid ( 1164 A. H. ) came in power, he not only allowed him to continue in the same capacity but he granted him the Mansab of Chahar Hazari and the title of Muizzud-Dolah.

Apart from his personal capabalities Jura't was a good poet and prose writer of ornate style. Asaf Jah regarded him as the Abul Fazal of his time.

There is a unique manuscript copy of Munshiat Musavi Khan ( MSS. No. 339 ) in the Asafia Library, Hyderabad. This manuscript belongs to those petitions ( Araiz ) and letters ( Khutut ) which were prepared by Musavi Khan himself and were sent to Emperor, nobles and other contemporaries on behalf of Asaf Jah. This collection of Epistles helps us in assessing his talent and insight as a writer of ornate prose and in discovering some of the minute details of his life.

No collection of his poetical compositions is to be noticed except a manuscript copy of his Qasaid which is preserved in Salarjung Library, Hyderabad. Some of his Persian verses have been referred to in Tazkeraz.

AP-2

# CRITICAL SURVEY OF THE HISTORIES OF PERSIAN LITERATURE

**Dr. Zobair Ahmad Quemar**
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The histories of Persian Literature deal with the origin and development of the Persian Literature.

They reflect the social, cultural and historical conditions ( of the countries concerned ) which evolved the different trends of the literature.

In connection with the collection of the writers and their works, the writers have consulted Tazkerah, Bayaz, histories and other available sources. They have also tried to examine the writers and their works critically but the standard of their criticism is far behind the standard of the modern criticism; yet the contributions of these histories in the field of criticism are not to be ignored.

Some have divided the period of literature according to the change in the ruling dynasties, while others have divided it in accordanee with the style or trends of literature and have studied the writers and the works in their light.

However, the histories of Persian literature have rendered very valuable services in the development of Persian literature.

# PALI AND BUDDHISM

## PB-1

## ललितविस्तर : एक सांस्कृतिक दृष्टि

डॉ. श्रीमती शारदा गांधी

संस्कृत विभाग, पंजाबी विश्वविद्यालय, पटियाला

ललितविस्तर बौद्ध संस्कृत साहित्य का एक महत्त्वपूर्ण ग्रंथ है। इसमें गौतम बुद्ध का जीवन अलंकृत गद्यपद्यात्मक शैली में उपनिबद्ध है। साहित्यिक और काव्य-शास्त्रीय दृष्टि से यह महत्त्वपूर्ण ग्रंथ है। इस ग्रंथ में तत्कालीन संस्कृति की समृद्ध सामग्री है। ललितविस्तर का समय विवादास्पद है। इसका लेखक कौन है? यह अज्ञात है। कुछ विद्वान इसे ईसा से पूर्व की रचना मानते हैं और कुछ के मत से इसका समय अनिश्चित होते हुए भी, इसे ईसा की पहली और दूसरी शताब्दी में माना जा सकता है। यह केवल एक धर्मग्रंथ ही नहीं है कि इसमें केवल बुद्ध, धर्म और संघ का ही वर्णन हो अपितु इसके अध्ययन से उस समय के भूगोल, इतिहास, राजनीति, शासन-व्यवस्था, सामाजिक जीवन, आर्थिक स्थिति, शिक्षा, साहित्य, कलाओं और शिल्पकलाओं तथा धर्म और दर्शन आदि पर प्रकाश पड़ता है।

प्राचीन भारतीय संस्कृति के अंतर्गत सामाजिक संगठन में वर्णव्यवस्था, आश्रमों में जीवन का विभाजन, नानाविध संस्कारों के द्वारा जीवन का पवित्रीकरण, विवाह, पारिवारिक जीवन, खान-पान, वेशभूषा, आमोद-प्रमोद आदि का महत्त्व है। शिक्षा का चरम लक्ष्य भौतिक उन्नति के साथ-साथ आध्यात्मिक उन्नति था। बौद्ध संस्कृति में कुछ थोड़े बहुत परिवर्तन के साथ सभी सामाजिक मान्यताएँ स्वीकृत हुईं। परंतु ब्राह्मण संस्कृति वेद और वेदोक्त विधान पर आश्रित थी तथा कर्मकाण्ड प्रधान थी। दुसरी ओर बौद्ध या श्रमण संस्कृति आचारमूलक थी और वैदिक कर्मकाण्ड तथा वर्णव्यवस्था की विरोधी थी। बौद्ध-संस्कृति जातिवाद की समर्थक नहीं थी इसलिए इस विचारधारा ने एक सामाजिक क्रान्ति उपस्थित कर दी। ललितविस्तर में वर्णक्रम में भी परिवर्तन है—क्षत्रिय, ब्राह्मण, गृहपति (वैश्य) और शूद्र इस क्रम में इन्हें रखा गया है और क्षत्रिय को ब्राह्मण से श्रेष्ठ और ज्येष्ठ कहा गया है। राज्य की कल्पना भी धर्मराज्य की है और

चक्रवर्ति सम्राट को 'धार्मिको धर्मराजा' की उपाधि दी गई है। इस ग्रंथ के अध्ययन से ६४ प्रकार की लिपियों, अनेकों प्रकार की कलाओं और शिल्पकलाओं का ज्ञान होता है। उस समय आर्थिक जीवन बहुत उन्नत था, अर्थविद्या का अध्ययन-अध्यापन होता था। यह ग्रंथ तत्कालीन संस्कृति के ज्ञान का अनुपम स्रोत है तथा अनुपम निधि है।

PB–2

# अष्टादश आवेणिकबुद्धधर्म

**प्रा. धर्मचंद्र जैन**

कुरुक्षेत्र विश्वविद्यालय, कुरुक्षेत्र

पालि 'अभिधानप्पदीपिका' को छोड़कर समस्त निकायग्रन्थों में आवेणिक धर्मों का किञ्चित्मात्र भी उल्लेख नहीं मिलता। भगवान् बुद्ध, यहां अर्हत्, सम्यक्सम्बुद्ध, तथागत ,विद्याचरणसम्पन्न, लोकविदू, कल्याण करनेवाले, देवों और मनुष्यों के शास्ता मात्र हैं जब कि महायान बौद्ध साहित्य में विशेषकर 'ललितविस्तर', 'सद्धर्मपुण्डरीक' आदि नव वैपुल्यसूत्रों में भगवान् बुद्ध अन्य और अनेक अपने विशेष गुणों से सम्पन्न दिखलाये गए हैं। इन विशिष्ट बुद्धगुणों में –दशबल, चार वैशारद्य, चार प्रतिसंवित्, बत्तीस महापुरुषलक्षण, अस्सी अनुव्यञ्जन, तीन स्मृत्युपस्थान और महाकरुणा विशेष हैं। 'इनमें आवेणिकधर्मों' का भी अपना विशिष्ट महत्त्व है।

विद्वानों ने 'आवेणिक' शब्द के भिन्न-भिन्न अर्थ किए हैं फिर भी इसका तर्कसम्मत 'असाधारण' अर्थ सभी ने स्वीकार किया है। इसी से इन्हें 'बुद्धधर्म' भी कहा गया है। इन्हीं धर्मों का सम्यक् स्वरूप प्रस्तुत करना ही इस अनुबन्ध का विषय है।

वैभाषिक-दशबल, चार वैशारद्य, तीन स्मृत्युपस्थान और महाकरुणा, इन १८ धर्मों को ही आवेणिक धर्म मानते हैं किन्तु इन धर्मों की इस १८ की संख्या-गणना में किसी को भी कोई मतभेद नहीं है। यद्यपि 'महाव्युत्पत्ति' के अनुसार इनके निर्देश क्रम में भी कुछ भेद अवश्य पाया जाता है तब भी बौद्धधर्म के विकास के

साथ इन १८ आवेणिक धर्मों की संख्या में भी वृद्धि होती गई जो १४० तक पहुंच गई।

आचार्य वसुबन्धु और यशोमित्र के अनुसार १५ आवेणिक धर्म निम्न प्रकार है–नास्ति तथागतस्य

१. स्खलितम्। २. रवितम्। ३. मुषितस्मृतिता। ४. असमाहितचित्तम्। ५. नानात्वसंज्ञा। ६. प्रतिसंख्योपेक्षा। ७. छन्दपरिहाणिः। ८. वीर्यपरिहाणिः ९. स्मृतेः परिहाणिः। १०. समाधेः परिहाणिः ११. प्रज्ञायाः परिहाणिः १२. विमुक्तेः परिहाणिः १३. विमुक्तिज्ञानदर्शनपरिहाणिः। १४. सर्वकायकर्मज्ञानपूर्वङ्गमज्ञानानुपरिवर्तम्। १५. सर्ववाक्कर्मज्ञानपूर्वङ्गमज्ञानानुपरिवर्तम्। १६. सर्वमनःकर्मज्ञानपूर्वङ्गमज्ञानानुपरिवर्तम्। १७. अतीतेऽध्वन्यसङ्गम अप्रतिहतज्ञानदर्शनम्। १८. अनागतेऽध्वन्यसङ्गम अप्रतिहतज्ञानदर्शनम्।

PB-3

# बौद्ध सदाचार

**डॉ. माहेश्वरी सिंह महेश**

महात्मा गांधी मार्ग, भागलपूर–८१२००१

बौद्ध धर्म भगवान बुद्ध का चलाया हुआ है। यह धर्म देशविदेश में अपनी शाश्वतता, व्यावहारिकता तथा आदर्शवादिता के लिए प्राचीन कालसे जीवंत रहा है।

बौद्ध धर्म में शील (सदाचार) को बड़ा महत्त्व है। पञ्चशील, अष्टशील, तथा प्रवज्याशील शील के विविध भेद हैं। बौद्ध बनने के लिए त्रिशरण सहित पंचशील ग्रहण करना पडता है।

बौद्ध जीवन में वंदना, परित्राण, संस्कार, व्रत-त्यौहार एवं तीर्थोंकी बड़ी महिमा है।

वंदना बुद्ध की, धर्म की, संघ की, चैत्य की तथा बोधी (वृक्ष) की भी की जाती है। बुद्ध पूजा पुष्प, धूप, सुगंधि, प्रदीप और आहार संकल्प सहित की जाती है।

परित्राण पाठ स्वमंगल के लिए किया जाता है। परित्राण पाठ के अनेक सूत्र हैं। इन पाठोंसे मानव-कल्याण होता है। एवं मानव मुक्त होकर मोक्ष सुख प्राप्त करता है।

संस्कार व्यक्ति को सुसंस्कृत और सुसभ्य बनाते हैं। बौद्धों में प्रारंभ सेही अनेक संस्कार आ रहे है। ये संस्कार मनुष्य को सुखी, सम्पन्न, शीलवान, सदाचारी और मोक्षाधिकारी बनाते हैं।

बौद्धों के व्रत-त्यौहार मनुष्य को शीलवान, चरित्रवान सदाचारी और मुक्ती निर्वाणाधिकारी बनानेवाले होते हैं।

बौद्ध धर्मानुसार कई महातीर्थ एवं अनेक स्मारकतीर्थ हैं। तीर्थ-यात्रासे मनुष्य में ज्ञान-बुद्धि और विचार आते हैं। एवं वह स्वस्थ, सुखी, स्नेही और श्रद्धावान बनता है।

PB--4

## THEORIES OF PAÑCA MAHĀBHŪTA AND TRIDOṢA AS DEPICTED IN TRIPIṬAKAS

**Dr. Jyotir Mitra**

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The theory of *Pañca-mahābhūta* is an undisputed and unanimously accepted doctrine of Indian philosophies. Āyurveda, accepting it, has developed its own applied theory of *Tridoṣa* out of it. The terms *bhūta* and *dhātu* are also applied in the Buddhist texts while the latter term has been borrowed from the *Caraka-Saṁhitā*. Our Buddhist works, viz. *Saṁyutta-Nikāya* ( III. 101 ), *Majjhima-Nikāya* ( XXVIII.2.2 ) and *Milinda pañho* ( VIII. 1,21-24, 26 ) have deliberately and freely used both the terms. There is a minute difference between them. Playing a great role in the creation of the physical universe as a material cause, the *bhūtas* are called *Mahābhūtas*. The term *bhūta* is sometimes regarded as their subtle form. Buddhaghoṣa, in his *Visuddhimagga* ( XI.104 ), explains vividly the term *bhūta* with its various synonyms. He also justifies the term *dhātu* used for it. His scientific exposition is very laudable.

Generally the *bhūta* or *dhātu* is mentioned as four told i. e, *pathavī*, *āpo*, *tejo* and *vāyo*. The *Majjhima-Nikāya* ( III.115,140; XXVIII.2.2 ) and *Milindapañho* ( VIII.1.21-24,26 ) add *okāsa* to above. The whole components of the body, fortytwo in aspects, have been classified under the above four *dhātus* in *VM*. The Buddhist texts also describe the properties and functions of the above four. There is good resemblance of the subject between Buddhist and Āyurvedic works,

The Buddhist works are unequivocally familiar with the *Tridoṣa* theory which is a fundamental theory of Āyurveda. The natural properities of *Vāta*, *Pitta* and *Śleṣman* are not seen in any work of the Tripiṭaka literature, but their pathological states are invariably dealt with. According to the Lord Buddha, these *doṣas* are responsible for suffering and happiness both in abnormal and normal states ( *SN*, XXXVI.II.3.21 ). Provocative causes of the *Tridoṣas* are also dealt with in it.

## PB-5

## AŚVAGHOṢA'S APPROACH TO BUDDHISM

**Dr. D. Pathak**

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This article refers to Aśvaghoṣa, a Buddhist scholar and a Sanskrit poet of repute, who has written three important books viz. *Buddhacarita*, *Saundarananda* and *Sāriputraprakaraṇa*. The first book, the *Buddhacarita*, is not only a poetic monument of early Buddhism, it also represents a socio-ethical analysis of Buddhism. It is now a proved fact that the *Buddhacarita* is more than a poetic collection and it is one of the most important philosophical treatises of the early 1st century A. D. during the reign of Kaniṣka. Attempts have been made to show that this book presents a good account of early Buddhistic philosophy, and thereby to display the moral and spiritual grandeur of the Buddhistic thought.

It has been tried to prove that Aśvaghoṣa was a poet and musician by nature and training. He was more a poet than a monk as his classic works in Kāvya style reveal. He materially helped the cause of Mahāyāna Buddhism by forming a band of singers and musicians who travelled to different places and sang melancholy songs about the vanity of human existence. He himself led a group of artists for propagating the views of early Buddhism. I-tsing travelling in India between 671 to 695 A. D., testifies to the fact that during his time the songs of Aśvaghoṣa were popular throughout India and also in the countries of the southern sea, Sumatra, Java etc.

PB-6

# IN DEFENCE OF MOMENTARINESS

**Dr. K. P. Sinha**

Gauhati University, Gauhati

1. Any mental or non-mental phenomenon of the world is impermanent and perishable. This idea of the Buddha led to its logical conclusion that every element changes every moment. This does not mean that a phenomenon changes its modes while the substance continues to exist, but that a phenomenon exists for one moment only and at the next moment it is replaced by another phenomenon, as in the case of a stream of water or a flame. And, the guiding principle behind all these changes is the law of causation which states that every event is conditioned by causes.

2. Though there is thus a renewal of every phenomenon at every succeding moment, there is a close similarity between two consecutive phenomena of a chain of existence because of the law of causation. It is this similarity that deceives us into the belief that a particular phenomenon is constant. And recognition is based on such a seeming identity. Actually, however, an analysis of the physical and mental elements shows that all elements are constantly renewed. The view of Satkāryavādins that clay continues to exist in the pitcher is not tenable, because logic will demand that though clay is seen in the pitcher, that clay is not the same clay as existed before the production of the pitcher. Clay is only a term for some similar elements. Modern science also says that every element of the world is a continuous vibration. We may argue that a movement is sure to entail corresponding change in the thing itself. And, in the ultimate physical units, this change must be a change in its whole existence and not in parts.

3. The elements of individuality, i. e., the five *skandhas* are also constantly changing and there is no permanent individual self continuing to exist in and through these elements. The self which the sages perceive is not the individual but the universal self. The individual self is a false idea, it is impermanent. If it is said that this empirical self has the universal self as the basis, then the Buddhistis will say that they have also Nirvāṇa as the basis. It cannot be said that in a constantly changing self memory and rebirth are not possible, because, for the Vedāntists also, the self that memorises and undergoes rebirth is not the transcendental self but the empirical self which, in final analysis, can be shown as constantly changing.

PB-7

## वज्रसूची : एक अध्ययन

**डॉ. संघसेन सिंह**

**बौद्ध विद्या विभाग, दिल्ली विश्वविद्यालय, दिल्ली–७**

वज्रसूचि नामक ग्रंथ आधुनिक युग में तब प्रकाश में आया, जब बी. एच. हॉडसन ने १८२९ में इसका अनुवाद किया और एल. विल्किन्सन ने १८३९ ईसवी में इसका पहली बार सम्पादन किया। इस ग्रंथ का मुख्य उद्देश्य जन्म के आधार पर चातुर्वर्ण्य-व्यवस्था का खंडन करना माल्हूम पड़ता है। ग्रंथकार चार वर्णों के स्थान पर वर्णों की एकता पर जोर देता है। साथ ही साथ वह यह भी कहता है की चार वर्ण तो 'कर्म-क्रिया-विशेष' के आधार पर बनाये गये, न कि जन्म के आधार पर।

इस ग्रंथ को अश्वघोष की रचना बताया जाता है। ग्रंथ की प्रस्तावना में 'अश्वघोष' और पुष्पिका (colophon) में 'सिद्धाचार्य अश्वघोष' नाम लिखे मिलते हैं।

अन्दसूनी व बाहरी सबूतों के आधार पर यह कहा जा सकता है कि 'वज्रसूची' बुद्धचरित के रचयिता अश्वघोष की रचना नहीं हो सकती। यह सम्भवतः आठवीं-नौवीं सदी ईसवी की रचना है। इसके रचयिता 'सिद्धाचार्य अश्वघोष' रहे होंगे।

PB-8

## पाली वाङ्मय में नशाबंदी

**प्रा. ना. वा. तुंगार**

४०८ नारायण, पुणे ३०

**मज्जापाना वेरमणी सिक्खापदं समादियामि।**

**(पञ्चसील)**

१ सुरामेरयमज्जपमादट्ठानावेरमणी सिक्खापदं समादियामि।

२ आरती विरती पापा मज्जपाना च संयमो ॥ ७॥ सुत्तनिपात १६, महामंगलसुत्त-७

३ इत्थिधुत्तो सुराधुत्तो अक्खधुत्तो च यो नरो ।
लद्धं लद्धं विनासेति तं पराभवतो मुखं ॥ १६ ॥ सुत्तनिपात ६ पराभवसुत्तं

४ मज्जं च पानं न समाचरेय्य ।
धम्मं इमं रोचये यो गहट्ठो ॥
न पायये पिबतं नानुजञ्ञा ।
उम्मादनं तं इति नं विदित्वा ॥ २३ ॥ सुत्तनिपान २६ धम्मिकसुत्त

५ मदा हि पापानि करोन्ति बाला ।
कोरन्ति चऽञ्ञेऽपि जने पमत्ते ॥
एतं अपुञ्ञायतनं विवज्जये ।
उम्मादनं मोहनं बालकन्तं ॥ २४ ॥ सुत्तनिपात २६ धम्मिकसुत्त

६ कुंभजातक – इमस्मिं जातके मज्जपानस्स के दोसा, का हानि, इति सम्मा वण्णितं होति ।

भारतस्स पमुखा मन्तिमहोदया मोरारजी देसाई 'मज्जपानं जनेहि न कातब्बं इति भारतसासननियमो जनानं कल्याणाय, सुखाय अत्थि' इति ते उपदिसन्ति, तं बुद्धधम्मसम्मतं सब्बथा होति ।

# PRAKRIT AND JAINISM SECTION

## PJ–1

## THE TAVA COMPLEX IN THE EARLY JAINA CANON

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What is understood by *tava* ( Skt. *tapas,* " penance " ) in Jainism is divided into " outer penance " ( six subdivisions ) and " inner penance " ( again six subdivisions ). The locus classicus for their treatment and enumeration is *Uttarādhyayana* Ch.30.

The *tava* tract occurring in almost identical form in two later texts, viz. *Aupapātika* ( 17–19, S. II, pp.8–12 ) and *Bhagavatī* ( 25.7.801-03, S. I, pp.89²-97 ) is clearly an accretion. In *Aupapātika*, the *tava* tract is spurious, interrupting the continuous narration. In *Bhagavatī*, it differs from the context on account of a Nandi pattern alien to the text proper. Again the *tava* tract was transferred from *Aupapātika* to *Bhagavatī* ( and not vice versa ); on the other hand, *Aupapātika* borrowed it from *Uttarādhyayana* Ch.30.

The *tava* complex which has as such remained a core of the classical Jainism, has its earliest version in Chapter 30 ( vss. 1–37, S.II, pp.1036–37 ) of the *Uttarādhyayana.* Here, the *omoyaraṇa* portion ( vss. 14–24) embedded into the main complex is on the whole a later insertion ( cf. Alsdorf : *Āryā*, Akademie. d. Wiss., pp. 209–14 ).

A careful comparision of *Uttarādhyayana* Ch. 30 and an earlier prose commentary called *Cūrṇī* ( ŚS. p.274 ) on it even throws doubt on the genuine character of some verses. In spite of their key position, some verses are ignored by the *Cūrṇi* texts, while some of them seem to be a later addition in Chapter 30.

On the basis of this investigation corroborated by relevant canonical sources, we have to assume that the original version of the *tava* complex is much simpler and consists of five " mahāvratas ", to use the later term, plus *rāibhoyaṇa-virao* ( all in *Uttarādhyayana* 30.2 ). These terms constitute the earliest concept of *tava* in Jainism, around which the *tava* complex with six outer and six inner penances evolved during the early post-canonical literature of the Jainas.

PJ-2

# SOME PECULIAR FORMS FROM THE VASUDEVAHIṆḌĪ

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In the *VH* there are certain peculiar forms which are not recorded by Pischel or Alsdorf. May be that they are either colloquial or faulty but a number of them are supported from other sources. Here they are given as follows :

I. *Phonology*

1. Changing of the ending nasalised short vowel into a long one.
2. Nasalisation of terminations and participles.
3. *Y-śruti* of residue medial vowels other than *a* and *ā*, even of those medial residue vowels which are preceded by *u, e* and *o*.
4. Instances of intial conjuncts *cch* and *ṭṭh*.

II. *Morphology*

( A ) Genders

5. Masculine form for Neuter

( B ) Nominal forms

6. Nom. for Acc.
7. ( i ) Acc. for Nom. ( ii ) *guruvo* (for *guravo*) as Acc. pl. of *guru*
8. Acc. for Gen.
9. Instr. for Gen.
10. Use of Masc. Abl. sg. termination ( *aṁ* ) for Fem. Abl. sg.

( C ) Pronominal forms

11. Nom. sg. ( *esa* ) as Acc. sg.
12. Nom. sg. ( *tā* ) as Acc. pl.
13. *taṁ* in the sense of ' therefore '

( D ) Numbers

( i ) Singular for Plural

14. in Vocative
15. in Nominative
16. in Instr.
17. in Past Passive
18. in Indicative
19. in Imperative
20. in Future

( ii ) Plural for Singular

21. in Vocative
22. in Imperative

( E ) Conjugation

23. in Future
24. Extension of *ā, i, e* to the roots before taking terminations
25. Tenses and Moods one for another
   ( i ) Indicative in the sense of Imperative or Optative
   ( ii ) Future (a) in the sense of Optative
   ( b ) in the sense of Imp. or Optative.
   ( iii ) Imp. termination for Future
26. *ha, hi,* and *he* as augments of Future

( F ) Participles

27. Passive forms in Future without taking *i* before termination
28. Infinitive participle – *auṁ* and *yaṁ*
29. Absolutive participle
30. Present participle *inta*
31. Past passive participle *ijja*
32. Active as Passive
33. Passive root as base for participles

( G ) Cūrṇi-type brief style of sentences

## PJ-3

## A LITERARY EVALUATION OF PAṆḌITA ĀŚĀDHARA'S DHARMĀMṚTA AND ITS " AUTO-COMMENTARY "

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Paṇḍita Āśādhara was an erudite and prolific Jain writer who flourished in the 13th century A. D. He was born in Rajasthan, but the place of his literary activities was Dhārā and Nālachā, then centres of learning in Madhya Pradesh. As a token of appreciation of his versatile genius and poetic embellishments, Āśādhara was hailed as ' Kali-Kālidāsa ' by his friend and poet saint Udayasena Muni and as ' Prajñā-Puñja ' by Madanakīrti, the royal teacher of King Arjunavarman of the Paramāra dynasty.

Āśādhara has enriched Jain Sanskrit literature by composing about twenty works on various branches such as Ethics, Logic, Mysticism, Rituals, Rhetorics, Kāvya, Stotra, Lexicography and Āyurveda.

Usually one may not expect high literary merits from Jain religious works. Āśādhara seems to be one of the very few Jain authors who have not neglected even the literary aspect while composing technical works dealing with Ācāra etc.

An attempt is made here to evaluate a literary merit of Āśādhara's *Dharmāmṛta* with its auto-commentary.

## PJ-4

## LORD MAHĀVĪRA IN HINDI LITERATURE

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The paper takes a review of the vast Hindi literature on Lord Mahāvīra both in the medieval and the modern periods. Beginning with the *Vardhamāna Purāṇa* the author mentions various poems, dramas, novels, short stories etc. on the life of Mahāvīra. He also mentions articles and other critical literature on this subject and remarkes that the whole literature in Hindi on Mahāvīra requires a systematie classification and publication.

## PJ-5

## ON SOME INSTANCES OF EPENTHESIS IN PRAKRIT

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There are certain forms in Prakrit which have been differently explained by scholars, but these can better be explained by presuming the working of epenthesis in them in course of development from the earlier forms. This has been shown by analysing the origin of the forms *vellī*, *sejjā*, *gejjha* and *sella* which develop respectively from *vallī*, *śayyā*, *grāhya* and *śalya* of Sanskrit. The first three have been differently interpreted by

Pischel, and the last one has not been explained by anybody at all. But all these forms can be quite satisfactorily explained if one be ready to admit the working of epenthesis in them while they are in course of evolution from Sanskrit.

PJ–6

## THE CONCEPTION OF ARHAT IN JAINISM AND BUDDHISM

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Both, Jainism and Buddhism, accept the principle of *Karman* and *Arhat* to a great extent. Their main aim is to lead the beings to the highest goal of life. During the process of this achievement both the Śramaṇic religions explained the nature of *Arhat* but in a different way.

I have made an effort in this paper to submit the nature of *Arhat* with a critical approach and tried to point out the fundamental differences with its background between these two leading philosophical views.

PJ–7

## जैन साहित्य में महाभारत-कथा

**लालचंद्र जैन**

जैन होस्टेल, माधवनगर, उज्जैन

सम्पूर्ण भारतीय कथा-साहित्य के अधिकांश भाग में रामायण और महाभारत की कथा का प्रतिपादन किया गया है। जैन पुराण-साहित्य और कथा-साहित्य प्रायः संस्कृत, प्राकृत और अपभ्रंश भाषाओं में प्राप्य है। इसमें महाभारत की कथा का प्रथम स्थान है। महाभारत की कथा निम्न ग्रन्थों में उपलब्ध है।

संस्कृत-साहित्य :– पाण्डवपुराण-भट्टारक शुभचन्द्र, पाण्डवचरित्र-आचार्य देवप्रभ सूरि, पाण्डवपुराण-वादिचन्द्राचार्य, पाण्डवपुराण-ब्रह्मजिनदास, पाण्डवपुराण-श्रीभूषण, हरिवंशपुराण-जिनसेनाचार्य, नरनारायणानन्द-वस्तुपाल, द्विसंधान महाकाव्य-महाकवि

धनञ्जय, नेमिपुराण-ब्रह्मनेमिदत्त, नेमिचरित हेमचन्द्र, प्रद्युम्नचरित-सोमकीर्ति, प्रद्युम्न-चरित-सिद्ध तथा सिंहसेन, प्रद्युम्न-चरित-महासेन, प्रद्यूम्नचरित-शुभचन्द्र और प्रद्युम्नचरित-शिवचन्द्र गणि ।

प्राकृत साहित्य :– उत्तरपुराण-पुष्पदन्त, हरिवंशपुराण-महाकवि रइधू, नेमि-चरित–महाकवि नरसिंह ।

अपभ्रंश साहित्य :– पाण्डवपुराण-यशःकीर्ति, अरिष्टनेमिचरित-महाकवि स्वयंभू, हरिवंशपुराण-महाकवि धवल, हरिवंशपुराण-श्रुतकीर्ति, त्रिषष्टिमहापुरुष गुणालंकार-पुष्पदन्त, नेमिनाथचरित-हरिभद्र, नेमिनाथचरित-लक्ष्मणदेव, नेमिनाथचरित-अमरकीर्ति गणि, नेमिनाथचरित-दामोदर, त्रिषष्टिमहापुरुषचरित–रइधू, महापुराण–रइधू और प्रद्युम्नचरित–रइधू ।

उपरोक्त साहिस्य में से अधिकांश साहित्य अप्रकाशित है जो विभिन्न शास्त्र भण्डारों में सुरक्षित है । जैन साहित्य के अनुसार द्रौपदी के पांच पति नहीं थे । जिस समय अर्जुन ने द्रौपदी के स्वयंवर में लक्ष्यवेध किया था उस समय द्रौपदी ने केवल अर्जुन का वरण किया था किन्तु गले में मोतियों की वरमाला पहनाते समय वह माला टूट गई और मोती अन्य चारों पाण्डवों पर गिर गये थे । इसीलिये कुछ लोग द्रौपदी के पांच पति मानते हैं । इसी प्रकार अन्य स्थानों पर महाभारत कथा में जैन एवं जैनेतर साहित्य में अन्तर है ।

PJ–8

## समन्तभद्र द्वारा क्षणिकवाद की समीक्षा

नरेन्द्रकुमार जैन

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स्वामी समन्तभद्रकृत 'आप्तमीमांसा' अथवा 'देवागमस्तोत्र' तथा 'युक्त्यनुशासन' जैन प्रमाणशास्त्र के आधारभूत ग्रन्थ हैं । यद्यपि ये दोनों ही रचनायें अल्पकाय हैं तो भी इनमें उस समय के प्रचलित प्रायः सभी दार्शनिक मन्तव्यों की समीक्षा की गयी है । दोनों ग्रन्थ संस्कृत पद्य में निबद्ध हैं ।

समन्तभद्र ने 'आप्तमीमांसा' में जिन एकान्तवादों की समीक्षा की है, उनमें क्षणिकैकान्त भी है। वस्तुस्वरूप को एकान्त से नित्य माननेवाले सिद्धान्त की समीक्षा करके समन्तभद्र ने क्षणिकवाद को लिया है। वस्तुस्वरूप को सर्वथा अनित्य माननेवाले दर्शन के रूप में इसकी समीक्षा की गयी है।

'आप्तमीमांसा' में कारिका ४१ से लेकर ५४ तक, तथा 'युक्त्यनुशासन' में ११ से १७ तक सात पद्यों में क्षणिकैकान्त की समीक्षा की गयी है। समन्तभद्र के प्रमुख तर्क इस प्रकार हैं।

वस्तु को सर्वथा क्षणिक (अनित्य) मानने पर प्रेत्यभावादि, प्रत्यभिज्ञा, इच्छा, स्मरण, अनुभव आदि नहीं बन सकते हैं। जिससे पूर्वक्षणरूप कारण से उत्तरक्षण-रूप कार्य की उत्पत्ति नहीं बन सकती है। तथा क्षणिकवाद में असत्कार्य की उत्पत्ति, चित्तसन्तति के नाशरूप अष्टाङ्गहेतुकमोक्ष अथवा मार्ग, बद्धमुक्तभाव और स्कन्ध सन्ततियाँ आदि भी नहीं बन सकते हैं।

प्रस्तुत निबन्ध में इसी समीक्षा का विमर्श प्रस्तुत किया गया है।

PJ-9

## मतिज्ञान के कुछ भेदों की श्रुतज्ञानात्मकता

**प्रा. रतनचन्द्र जैन**

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जैन दर्शन में मान्य मतिज्ञान के कुछ भेद विवादास्पद हैं। तर्क, अनुमान, प्रत्यभिज्ञान, उक्त, अनुक्त, अनिःसृत ज्ञानों को पूज्य उमास्वामी, अमृतचन्द्र आदि अनेक मनीषियों ने मतिज्ञान में परिगणित किया है। किन्तु उन्हीं के द्वारा प्रतिपादित लक्षण के अनुसार ये श्रुतज्ञान के भेद सिद्ध होते हैं। अकलंकदेव ने इन्हें कहीं श्रुतज्ञान ही माना है और कही मतिज्ञान श्रुतज्ञान दोनों। अनेक आचार्य इनमें से अनुमान को श्रुतज्ञान की ही पर्याय स्वीकार करते है।

आचार्य उमास्वामी ने 'मतिपूर्वं श्रुतम्' तथा 'वितर्कः श्रुतम्' श्रुतज्ञान के ये लक्षण बतलाये हैं। अमृतचन्द्राचार्यजी ने भी 'मतिपूर्वं श्रुतं प्रोक्तमविस्पष्टार्थतर्कणम्'

कहा है। इनके अनुसार मतिज्ञान-द्वारा ज्ञात पदार्थ के आश्रय से विचार द्वारा जो तद्भिन्न वस्तु का ज्ञान उत्पन्न होता है वह श्रुतज्ञान है। इस कसौटी पर कसने से तर्क, अनुमान आदि श्रुतज्ञान प्रमाणित होते हैं। उदाहरणार्थ 'जहां जहां धूम होता है वहां वहां अग्नि होती है' इस प्रकार की व्याप्ति का ज्ञान तर्क है। यह धूम और आग्नि के प्रत्यक्षपूर्वक विचार द्वारा होता है तथा यह धूम और आग्नि के ज्ञान से एक भिन्न तत्त्व का ज्ञान है। वह तत्त्व है दोनों का अविनाभाव सम्बन्ध। इसे ही व्याप्ति कहते हैं। इस प्रकार व्याप्तिज्ञान या तर्क श्रुतज्ञान है।

अनुमान, प्रत्यभिज्ञान (उपमान) आदि भी इसी कारण श्रुतज्ञान की कोटि में आते हैं। मेरी इस मान्यता की पुष्टि अकलंक, ब्रह्मदेव, शुभचन्द्र आदि मनीषियों की मान्यताओं से भी होती है।

PJ–10

## जैनदर्शन के तर्कप्रमाण का मूल्यांकन

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जैनदर्शन स्मृति, तर्क, प्रत्यभिज्ञा, अनुमान और आगम ये पांच परोक्षप्रमाण मानता है। जहाँ तक स्मृति और तर्क का प्रश्न है, उन्हें अन्य भारतीय दर्शन प्रमाण नहीं मानते हैं। न्यायदर्शन तो स्मृति और तर्क दोनों को ही 'अप्रमा' के अन्तर्गत रखता है। उसके अनुसार स्मृति और तर्क यथार्थ या अयथार्थ दोनों ही हो सकते हैं अतः वे प्रमाण की कोटि में नहीं आते है। हमारे अनुसार न्याय का यह दृष्टिकोण समुचित नहीं है। मीमांसादर्शन यज्ञ, संस्कार आदि में ऊह अर्थात् तर्क की उपयोगिता को तो स्वीकार करता है, फिर भी अपनी प्रमाण व्यवस्था में तर्क को स्वतंत्र रूप से कोई स्थान नहीं देता है। पुनश्च, मीमांसक और बौद्ध दार्शनिक दोनों ही व्याप्ति स्थापन में तर्क की उपयोगिता को न्यायदर्शन के समान ही स्वीकार तो करते हैं, किन्तु उसे प्रमाण नहीं मानते हैं।

प्रश्न यह है कि यदि 'तर्क' प्रमाण नहीं हैं तो फीर उसके आधार पर स्थापित व्याप्ति भी अप्रामाणिक होगी और यदि व्याप्ति प्रामाणिक नही है तो फिर अनुमान कैसे

प्रमाण होगा? अनुमान की प्रामाणिकता को बनाये रखने के लिये तर्क को प्रमाण मानना अपरिहार्य है। जैन दार्शनिकों ने तर्क को स्वतंत्र रूप से प्रमाण मानकर भारतीय न्याय के क्षेत्र में व्याप्ति स्थापन की समस्या को हल करने हेतु एक अभूतपूर्व योगदान दिया है।

पाश्चात्य निगमनात्मक न्याय युक्ति में प्रामाणिक निष्कर्ष के लिये एक सामान्य वाक्य का होना आवश्यक है। किन्तु ऐसे सामान्य वाक्य की स्थापना कैसे हो? जो कि दो तथ्यों के बीच स्थित कार्य-कारण सम्बन्धपर आधारित हो। पाश्चात्य आगमनात्मक तर्कशास्त्र में आगमनात्मक कुदान [ Inductive Leap ] की जो समस्या अभी भी बनी हुई है, उसे जैनदर्शन के तर्क प्रमाण के आलोक में सुलझाने का प्रयास किया जा सकना है। वस्तुतः विशेष से सामान्य की ओर जाने के लिये जिस कुदान की आवश्यकता है, तर्क उसी का प्रतीक है। उसी के आधार पर हम विशेष से सामान्य की ओर बढ सकते हैं।

PJ-11

# जैनदर्शने सृष्टिकर्तृत्व-विमर्शः

**शीतलचंद्र जैन**

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भारतीयदार्शनिकैः सृष्टिकर्तृत्वमधिकृत्य तत्तद्दार्शनिकग्रन्थेषु सुविस्तृतः विमर्शः कृतः। विषयेऽत्र समुपलभ्यमाना विचारधाराः वर्गद्वये विभक्तुं शक्यन्ते—एका वैदिकविचारधारा, अपरा च श्रमणविचारधारा जैनबौद्धविचारधारा वा। वैदिकविचारधारायां यैर्दार्शनिकैः सृष्टिकर्तृत्वं चेतनाधिष्ठितं स्वीकृतं तैः किलेश्वर एव सृष्टिकर्ता मतः। श्रमणविचारधारायां तु नेश्वरः सृष्टिकर्ता। जैनैस्तु सृष्टेः स्वभावजन्यत्वमनादित्वं च प्रतिपादितम्।

जैनदार्शनिकैरन्यदार्शनिकप्रमुखैः प्रतिपादितः सृष्टिकर्तृत्वविषयको विचारः सावक्षेपं समीक्षितः। सृष्टिकर्तृरूपेणेश्वरस्यास्तित्वं साधयतां मतं विस्तरशः समुपस्थाप्य सिद्धान्तपक्षरूपेण सप्रमाणं तस्य समीक्षणं विधाय सृष्टिरचनायामीश्वरस्य सर्वथाऽप्रयोजकत्वं साधितम्। ततश्च आर्हतदृष्ट्या सृष्टेः स्वरूपं महताटोपेन समुपस्थापितम्।

विभिन्नजैनदार्शनिकैः स्वस्वदार्शनिकग्रन्थेषु सृष्टिकर्तृत्वविषये ये विचाराः समुपस्थापितास्तदनालम्ब्य प्रस्तुतनिबन्धे विमर्शः कृतः।

PJ-12

## ANAPTYXIS AND ASSIMILATION IN PRAKRIT DIALECTS

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Anaptyxis or Svarabhakti was in vogue as is evident from the Vedic dialect. Even in Sanskrit there are evidences to think that some of the clusters that we find with *y* or *v* as the last number were separated with a vowel in early times. The Sūtra of Pāṇini, *Na yvābhyāṁ padāntābhyāṁ pūrvaṁ tu tābhyām aic* (7-3-3) in the Taddhita Prakaraṇa suggests that the Taddhita form is based on a form that is not in vogue at present. Thus from the form *vaiyākaraṇa* we have to suppose a hypothetical form *viyākaraṇa* as, in Taddhita Vṛddhi change is effected on the first vowel. *Ai* is the Vṛddhi change of *i* and in the form *vyākaraṇa* we do not find this *viy* in Classical Sanskrit.

In Prakrit dialects anaptyxis is found in the more archaic of them and in the later Prakrits assimilation is more in vogue. The paper is an attempt to ascertain whether the Svarabhakti forms found in Prakrit dialects are earlier than the clusters found in Classical Sanskrit.

PJ-13

## PRAKRITISMS IN EARLY KANNADA INSCRIPTIONS

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It is an established fact that the Jaina teachers and authors, who were Prakritists, were the earliest cultivators of the Kannada language for literary purpose. And in the course of their instructional and literary activities, naturally, they must have enriched the Kannada vocabulary by lending several needful Prakrit words.

There is not available contemporary material for the study of this important phenomenon. However, we have some early Kannada Jaina inscriptions and literary works that give us a few glimpses of the later phase of this phenomenon. Keeping this in view, I have taken a sample survey of the early inscriptions, on the Small Hill ( Cikka Beṭṭa ) at Śravaṇabeḷgoḷa and noted here, with some observations, Prakrit words and words with Prakritic influence found therein.

PJ-14

## BHOJA'S ŚṚṄGĀRAPRAKĀŚA : PRAKRIT TEXT RESTORED

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Over a hundred Prakrit passages in Bhoja's *Śṛṅgāraprakāśa* (Vol. III : Prakāśas 15-24) are highly corrupt and, therefore, obscure. An attempt is made in this paper to reconstruct thirty-five of these passages keeping in view the context, the metre, the tenor of the passage, and parallel ideas found elsewhere in Prakrit or Sanskrit Literature.

PJ-15

## A STUDY OF THE CHĀYĀ ON THE CANDALEHĀ

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The Sanskrit *Chāyā* of Rudradāsa's *Candalehā* has been edited by the late A. N. Upadhye in his masterly edition of the Saṭṭaka. He has based its text on the MSS. *ka* and *ma*, and has also tried to interpret it in a manner faithful to its MSS. The paper seeks to suggest some improvements in the interpretation of the *Chāyā* in its relation to the Prakrit text of the play.

PJ-16

## CYCLE OF DAYS IN JAMBŪDVĪPA-PRAJÑAPTI

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The paper throws light upon the cycles of days in ancient India. In Ṛgvedic period, a day was called after the name of Nakṣatra (asterism) occupied by the Moon on that day and consequently there was a cycle of twenty-eight days corresponding to the twenty-eight Nakṣatras (asterisms). According to the *Jambūdvīpa-Prajñapti* (= *JP*), the fifth upāṅga (sub-limb) of the Jaina canon of sacred literature, and a work of about 500 B. C., there was a cycle of fifteen days (and nights). The days and nights were called after the ordinal numbers from one to fifteen respectively. A specific

nomenclature of the fifteen days ( and nights ) is also found in the *JP* and it is entirely different from the nomenclature of the fifteen days ( and nights ) Tithis ( lunar days ). Thus the fifteen-day cycle is quite distinct from the fifteen Tithis in a lunar half.

Jainas had a notion of eighty-eight Mahāgrahas ( big planets ) including a class of Tārakagrahas ( star planets viz. the Sun, the Moon, Mars, Mercury, Jupiter, Venus, Saturn ), however, leaving aside two shadowy Tārakagrahas, Rāhu ( Dragon's head ) and Ketu ( Dragon's tail ). These seven planets viz. the Sun, the Moon etc. are mentioned in the Atharva-Veda-Jyotiṣa as the lords of the days. This alludes to the notion of a seven-day week. It is, however, as yet not ascertained whether or not Jainas had any notion of week days.

The terminology employed for naming the fifteen days and nights might have been developed under the influence of liturgical purposes and astrological prognostications. Real secrets of this mystery are yet to be unravelled. Besides, it is worthy of note that the ancient Jews also counted the days by ordinal numbers from one to seven. The Jaina practice of counting the days by ordinal numbers from one to fifteen is a unique contribution of the exponents of the Jaina School of astronomy. More research work is called for for bridging the big gap between Vedāṅga Jyotiṣa ( Vedic astronomy ) and Siddhāntic astronomy.

PJ–17

## जैन साहित्य में ग्रामसंगठन से सम्बद्ध 'महत्तर', 'महत्तम' तथा 'कुटुम्बी'

डॉ. मोहनचन्द्र
रामजस कॉलेज, दिल्ली विश्वविद्यालय, दिल्ली

सातवीं शताब्दी ई. से बारहवीं ई. शताब्दी तक दिल्ली के मध्यकालीन ग्राम-संगठनों का भारतीय अर्थ-व्यवस्था को आत्मनिर्भर एवं ग्रामोन्मुखी बनाने में विशेष योगदान रहा है।

'ग्रामेश', 'ग्रामाधिपति' आदि प्रशासनिक पदों के समान ही ग्रामसंगठन में 'महत्तर', 'महत्तम', 'कुटुम्बी' आदि पदों का भी प्रचलन होने लगा था। गुप्तवंश, पालवंश आदि राजाओं की दान-प्रशस्तियों से ज्ञात होता है कि 'महत्तर', 'महत्तम' तथा

'कुटुम्बी' ग्राम-प्रशासन के सन्दर्भ में महत्त्वपूर्ण व्यक्ति रहे होंगे। इतिहासकार में इस सम्बन्ध में एकमत नहीं है कि 'महत्तर', 'महत्तम' तथा 'कुटुम्बी' क्रमशः ग्राम-प्रवर तथा कृषक के ही द्योतक थे अथवा 'ग्रामेश' आदि के समान शासन प्रबन्ध के महत्त्वपूर्ण पदों के रूप में भी इनका महत्त्व रहा था। अधिकांश इतिहासकारों के मन्तव्य प्रायः अभिलेखीय अथवा धर्मशास्त्रीय साक्ष्यों पर ही अवलम्बित हैं। प्रस्तुत निबन्धपत्र में जैन साहित्य के साक्ष्यों के आधार पर 'महत्तर', 'महत्तम' तथा 'कुटुम्बी' शब्दों पर प्रकाश डाला गया है। निबन्धपत्र का मुख्य प्रतिपाद्य यह है कि उत्तरभारत के ग्रामसंगठनों की भांति दक्षिण भारत के ग्रामसंगठनों में भी 'महत्तर', 'महत्तम' तथा 'कुटुम्बी' लोगों का प्रचलन बढ़ गया था। 'महत्तर', 'महत्तम' ग्राम के प्रतिष्ठित व्यक्तिमात्र नहीं थे अपितु आलोच्यकाल की राजनैतिक तथा आर्थिक व्यवस्था में इनका प्रशासनिक महत्त्व भी था। इसी प्रकार 'कुटुम्बी' भी केवल मात्र साधारण किसान न होकर उस विशेष प्रकार के जमीनदार थे जो काश्तकारों से खेती करवाकर राजा को उसका भाग भी चुकाते थे। प्रशासनिक तौर पर इन कुटुम्बियों का दर्जा सामन्त राजाओं के तुल्य ही था।

PJ–18

## THE STORY OF CĀRUDATTA

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On the basis of the two plays, of Bhāsa's *Daridra-Cārudatta* ( *BDC* ) and Śūdraka's *Mṛcchakaṭika* (*SMK*), it is possible to assess Cārudatta (CD)'s personality, which is far from what we see in Jain literature. CD appears to have favoured a political movement against the then prevailing establishment. There was a group of rebels conspiring to dethrone King Pālaka of Ujjayinī. CD was a reliable friend of the leaders who championed the cause of revolution. Both as a rich merchant and as a highly respectable man in the social hierarchy,, CD's association with persons of opposite camp must have indirectly added strength in boosting moral courage to their movement.

Both Bhāsa and Śūdraka might have borrowed the theme from Guṇāḍhya's *Bṛhatkathā* ( *GBK* ), or from a different source, may be from

folk literature. According to the available data, the story of CD appears first in *GBK*. It is possible that *GBK* might have incorporated this story from its contemporary folk-literature. The love episode of CD and Vasanta-senā, their loyalty to each other, particularly a unique instance of a prostitute turning out to be a devoted wife must have inspired the poet and the layment alike. Obviously due to this popularity, folk songs and stories originated long before *GBK*, *BDC*, and *SMK* appeared on the literary scene.

It may not be far-fetched to reckon that this folk tradition entered the classical literature in two forms, through *GBK* on one side and through *BDC–SMK* on the other. Jain literature of the later period, retaining the total frame of *GBD* assimilated the saga of stainless love as depicted in *BDC* and *SMK*, shifting the place of action from Ujjayinī to Campā. In Jain narrative literature the historical background, whatever is found in the story of CD, recedes giving way to more of sociological features, retaining the essence.

There is so much of material available in Indian literature from both Jain and non-Jain sources on CD. A comparative and comprehensive study of this data will be worthwhile from various points of view. Such a study will also help the research scholars in reconstructing [the proto-form of CD's Story.

PJ–19

## भगवान महावीर का जन्म-निर्वाण स्थान

### [ कुण्डपुर व पावा ]

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इस विषय पर अब तक बहुत लिखा गया है। किसी जमाने में विद्वान् समझते थे मगध में लिछुआड के समीप जो कुण्डपुर ग्राम है, वही महावीर का जन्मस्थान है। अब मुझफ्फरपुर जिले के बसाढ़ ( वैशाली ) के समीप स्थित वासुकुण्ड को जन्म स्थान मानते हैं। लेकिन अनेक प्रमाणों से यह प्रमाणित किया जा सकता है कि वास्तवमें कुण्डपुर विदेह के अंतर्गत था। अतः इस निबन्ध में यह सूचित किया गया है कि

इस विषयमें वर्तमान वैशाली के पास जो भगवानपुर और कोल्हुआ नाम के दो ग्राम हैं, उनका भी विचार किया जाए।

इसी तरह महावीर के निर्वाणस्थान के बारे में भी पुनर्विचार आवश्यक है। प्रमाणों से ऐसा दिखता है कि निर्वाणस्थान पावा राजगृहसे दूर थी। वह कुशीनगर (देवरिया) के पास हुई होगी। आधुनिक पावापुरी की प्राचीनता के बारे में पर्याप्त प्रमाण नहीं हैं।

PJ-20

# OBSERVATIONS ON SOME IRREGULARITIES IN PRAKRIT FORMS AS NOTICED IN PISCHEL'S TWO EDITIONS OF ABHIJÑĀNA-ŚĀKUNTALAM

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Pischel's edition of the *Abhijñāna-Śākuntalam* commands the esteem of scholars particularly because of its precision in regard to Prakrit forms. The second edition of the book, though published after Pischel's death, is stated to be based on revision of the text as done by Pischel in an inter-leaved copy of his first edition. This edition shows certain deviations from the first edition most of which are certainly improvements. But in spite of rivision there are a few irregular forms which, in the opinion of the present writer, require further examination. Moreover, phonetic changes done by him, in the second edition regarding some of the Prakrit forms, though philologically justified, require a re-thinking.

We propose to discuss the following cases :

1 ) Non-retention of primary *dh* in *ś*.

2 ) Elision of intervocalic *d* in a number of cases in *ś*.

3 ) Non-elision of intervocalic *k* in *sakāsa*.

4 ) Use of Pkt. form *uṇa* corresponding to Skt. *puna* even when coming after an *anusvāra*.

5 ) Use of the non-inflected from *esa* in Masculine Nom. sing. without consideration of the sound following.

6) Divergences of the second edition from the first in the following cases :

a) *Karaṇiam* for *Karaṁijjam*

b) *pivianti* for *pijjanti*

c) *pajjāutāo* for *pajjāula*

d) *parabbaso* for *parabaso*

e) *tusmānam* for *tumhānam*

f) *bhasṭake* for *bhaṭṭake*

g) *peskāmi* for *pekkhāmi*

h) *ganṭhiścedaā* for *ganṭhichedaā*
*gaścami* for *gacchāmi*

i) °*hastā* for °*hatthā*

PJ–21

## THE CONCEPT OF TWOFOLD TRUTH ACCORDING TO NĀGĀRJUNA AND KUNDAKUNDA

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According to Nāgārjuna, the distinction of the mundane and the Ultimate truth, constitutes the most basic conception in the teachings of the Buddha. Thus, he says in the *Mādhyamikakārikā*, XXIV, 8-10: " The teachings of the Buddha are based on two truths, the mundane and the ultimate. Those, who do not know the distinction between these two truths, do not understand the profound meaning of the teachings of the Buddha. The ultimate truth is not taught apart from the mundane truth. And without having attained the ultimate truth one cannot achieve *nirvāṇa.* "

Kundakunda, perhaps, breathing the philosophical atmosphere of the same time, adopts the same attitude while elucidating the nature of Reality according to Jaina Philosophy. In his work *Samayasāra*, he describes the mundane truth from the empirical standpoint and the ultimate truth from the transcedental standpoint.

The present paper undertakes a comparative study of the concept of twofold Reality according to Nāgārjuna and Kundakunda which forms the central point of their philosophy.

PJ–22

# प्राचीन जैन साहित्य में इन्द्र के स्वरूप का संक्षिप्त सर्वेक्षण

डॉ. लक्ष्मीकान्त शर्मा

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इन्द्र अंसशयेन भारतीय देववाद के अति लोकप्रिय देवताओ में एक हैं। यह उनकी लोकप्रियता का ही प्रमाण है कि वे ब्राह्मण परम्परा से अतिरिक्त श्रमण-परम्परा में भी देवताओं के नायक के रूप में बाहुल्येन चर्चित हुए हैं। श्रमण परम्परा के दोनों धर्म जैन तथा बौद्ध उन्हें अपने धर्म तथा शासन के रक्षक के रूप में प्रस्तुत करते हैं।

जैन देववाद में देवताओं को चार निकायों में विभाजित किया गया है– भवनवासी, व्यन्तर, ज्योतिष्क तथा वैमानिक। इनमें भी प्रत्येक के पुनः कई वर्ग-उपवर्ग कर दिये गये हे, यथा भवनवासियों के दस, व्यन्तरों के आठ या सोलह, ज्योतिष्कों के पांच तथा वैमानिकों के दो। वैमानिकों में प्रथम के बारह या सोलह विभाग पुनः कर दिये गये हैं। देवोंके इन सभी वर्गों के लिए पृथक्-पृथक् रूप से इन्द्र-प्रकल्पना जैन देववाद की महत्त्वपूर्ण विशेषता है।

जैनदेववाद में इन्द्रों की इस अनेकता कारण इन्द्रशब्दका राजा के अर्थ में अर्थान्तरता को प्राप्त होना है। अर्थान्तरादेश का यह क्रम उत्तर वैदिक काल से ही चल पड़ा था। जैनदेववाद में तो उसका मात्र विशदीकरण हुआ है। इस अर्थ के अतिरिक्त जीवात्मा के अर्थ में भी इन्द्र शब्द का प्रयोग जैन आगमों में मिलता है। यह अर्थ भी ब्राह्मण परम्परा से यहां आदत्त हुआ है।

देवों के वर्ग-उपवर्ग की संख्या के विषय में मतभेद होने के कारण इन्द्रों की संख्या के विषय में जैन आचार्यों में मतभेद पाया जाता है। मोटे तौर पर इस संबन्ध में दो पक्ष हैं- बत्तीस इन्द्र तथा चौसठ इन्द्र।

जैनदेववाद में परिवारविषयक विलक्षण कल्पना मिलती है। देवों की औपपादिक उत्पत्ति मानने के कारण माता पितापुत्रादि से घटित परिवार के स्थान पर प्रतीन्द्रसामानिकत्रायस्त्रिंशलोकपालसप्तानीकप्रकीर्णकआभियोग्यकिल्विषकदेवों से बने परिवार का विस्तरेण निरूपण यहां किया गया है। प्रत्येक देवेन्द्र की चार, पांच, छह

अथवा आठ पत्नियां बतायी गयीं हैं । तत्त्वार्थसूत्र, तिलोयपण्णत्ती सदृश ग्रन्थों में परिवारदेवों का विस्तृत परिचय मिलता है ।

जैन देववाद में सभी देवेन्द्र समान स्वभाव तथा चरित्र के बताये गये हैं सभी तीर्थंकरों के विनम्र सेवक तथा श्रद्धासिक्त भक्त माने गये हैं । जैन शासन के प्रतिश्रुत् रक्षक माने जाने के कारण ये देवेन्द्र युद्धकर्म से यथासंभव विरत बताये जाते हैं । देवासुरों के युद्धों के जो आख्यान वैदिक-पौराणिक परम्परा में प्रचलित थे, उन्हें जैन आचार्यों ने तत्तत् नामके विद्याधरों पर आरोपित कर दिया है । इसी प्रकार इन्द्र के अहल्याधर्षणसदृश अनुचित कर्म इन्द्र या वासव नामक विद्याधरराजा पर मढ़ दिये गये हैं ।

इन चौसठ इन्द्रों के मध्य सौधर्म कल्प के इन्द्र अभिधान, वाहन, आयुध, अवस्थान आदि की दृष्टि से पौराणिक इन्द्र के जैन संस्करण प्रतीत होते हैं ।

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## पदार्थ-निरूपण की जैन पद्धति

**डॉ. दामोदर शास्त्री**

जैन दर्शन विभाग, लालबहादूरशास्त्रीं केंद्रिय संस्कृत विद्यापीठ, नई दिल्ली-२१

पदार्थ या विषय-वस्तु को जानने के उपायों की जैन पारिभाषिक संज्ञा 'अनुयोगद्वार' है । 'अनुयोग-द्वारों' के माध्यम से पदार्थ उत्तरोत्तर स्पष्ट व स्पष्टतर प्रतिभासित होने लगते हैं ।

अनुयोग-द्वारों की संख्या चार से लेकर १९ तक निरूपित की गई है । मुख्यतः ( १ ) उपक्रम ( २ ) अनुगम ( ३ ) नय ( ४ ) निक्षेप ये चार अनुयोगद्वार हैं ।

१. उपक्रम – यह एक प्रकार से, ग्रन्थ की भूमिका, प्रस्तावना या विषय-प्रवेश रूप परिच्छेद है ।

२. अनुगम – यह ग्रन्थ की सामग्री का विषय-विभागानुसार अधिकरणों, प्रकरणों आदि के रूप में विभाजन है । इसके भी कई साधन हैं – ( १ ) सत् ( वस्तु है या नहीं ? ) ( २ ) संख्या ( गणना में वह वस्तु कितनी ? ) ( ३ ) क्षेत्र ( कितने क्षेत्र में है ? ) ( ४ ) स्पर्शन ( कितने प्रदेश को स्पर्श करती है ? ) ( ५ ) काल ( कितने समय तक रहती है या किस समय वह प्रादुर्भूत होती है ? ) ( ६ ) अन्तर ( कितना विरहकाल है – अर्थात् एक बार विलीन होने के कितने समय बाद प्रादुर्भूत हो सकती है ? ) ( ७ ) भाव ( कौन कौन से परिणाम हैं आदि ) ( ८ ) अल्प बहुत्व [प्रत्येक

प्रकार की, या अन्य वस्तुओं की तुलना में संख्या समान है या न्यूनाधिक ?] [९] निर्देश [पदार्थ का लक्षण क्या है ?] [१०] स्वामित्व [कौन अधिकारी है ?] [११] साधन [किसके द्वारा प्रादुर्भाव या स्थिति सम्भव है ?] [१२] अधिकरण [कौन-कौन से इसके स्थान हैं ?] [१३] स्थिति [कितने समय तक स्थायी है ?] [१४] विधान [कितने प्रकार हैं ?] – इन सब प्रश्नों व जिज्ञासाओं को ध्यान में रखकर विषयनिरूपण करना।

३. नय – अनेकान्तात्मक [परस्पर विरुद्ध धर्मों के अधिष्ठान] पदार्थ का कौनसा धर्म अभीष्ट है, शब्द का प्रयोग किस अभिप्राय से किया गया है, वस्तु निरूपण में कौनसा दृष्टिकोण प्रमुख है इसका अवधारण करना। किसी पदार्थ-विशेष को निरूपण कर सकनेवाले कितने दृष्टिकोण हो सकते हैं इस दृष्टि से 'नय' के अनेक प्रकार जैन शास्त्रों में बताये गये हैं।

४. निक्षेप – वस्तु-निरूपण में जो शब्द प्रयुक्त है, उसके कितने व कौन-कौन से सम्भावित अर्थ हो सकते हैं, या अमुक शब्द से किसी पदार्थ का कौन कौन-सा रूप विवक्षित हो सकता है - इसे स्पष्ट करते हुए प्रासंगिक, अभीष्ट वास्तविक अर्थ तक पहुंचना। सामान्यतः प्रत्येक संज्ञावाचक शब्द से किसी पदार्थ के प्रमुखतः चार रूप विवक्षित हो सकते हैं, जैसे - [१] नाम [शब्द के व्युत्पत्तिलभ्य गुणों व धर्मों की उपेक्षा कर लोक-व्यवहार सम्मत पदार्थ-रूप], [२] स्थापना [वास्तविक पदार्थ का प्रतिनिधिभूत-प्रतिष्ठापित रूप]; [३] द्रव्य [वस्तु का वह औपचारिक रूप जो शब्द संकेतित अवस्था से रहित हो, किन्तु अतीत में उस अवस्था से युक्त हो चुका हो, या भविष्यत् में उस स्थिति को प्राप्त करने वाला हो]। [४] भाव [शब्द-संकेतित अवस्था से युक्त रूप]।

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## 'आचार-निर्युक्ति' समीक्षा

**श्रीमती पूर्णिमा श्रीमाळ**
वेरीका वाग, जोहरी बझार, जयपूर

जैन सूत्रग्रन्थों में से अनेक ग्रन्थों पर उपलब्ध टीकासाहित्य में निर्युक्ति-साहित्य सर्वाधिक प्राचीन है। वह प्राकृत पद्य में प्राप्त है उसका रचनाकाल लगभग

ईसा पूर्व २-३ शती से लेकर जैन दार्शनिक साहित्य काल तक आता है। परम्परा सब निर्यक्तियों को भद्रबाहु के नाम से जोड़ती है। जैन दार्शनिक साहित्य का विकास उसी निर्युक्ति साहित्य पर निर्भर है। आधुनिक जैन अन्वेषक समाज यदि निर्युक्ति साहित्य की उपेक्षा कर मात्र पश्चात्कालीन दार्शनिक साहित्य में निमग्न रहेगा तो वह साहित्य अन्धेरे में रहेगा और जैन दर्शन का यथार्थ मूल्याङ्कन सम्भव नहीं हो सकेगा।

इसीलिए हमने निर्युक्ति साहित्य की महत्ता दर्शाने हेतु इस शोधपत्र में आचाराङ्ग पर निर्मित निर्युक्ति का चयन किया है क्योंकि यह अत्यन्त प्राचीन है।

निर्युक्ति साहित्य स्वकर्त्तव्य निर्वाह करने हेतु मूलग्रन्थके विवरण के लिए उद्यत होकर भी उसके अतिरिक्त इस काल के प्रचलित जैनदर्शन के तत्त्वों का ही विशेषत: वर्णन करता है। उसमें अनेक पारिभाषिक विषयों का विश्लेषण मिलता है जो बाद में विलुप्त सा हुआ हो और उनकी विचारधारा ही परिवर्तित हो गई हो। निर्युक्तियों की देन-निक्षेप का निर्युक्तियों के साथ ही प्रादुर्भाव हुवा और उनका प्राधान्य समाप्त होते ही वह लुप्त सा हो गया।

जैन दर्शन का वही विश्लेषक निक्षेप तार्किक पद्धति के रूप में मौलिक नय और सप्तभङ्गी से प्राचीन है और जैन दर्शन में तर्कशास्त्र का अध्ययन करने के लिए भी निक्षेप प्रधान निर्युक्तियों का अध्ययन अनिवार्य है।

निर्युक्ति साहित्य प्राचीन ग्रन्थों के विभाग और उपविभागों के नामाभिधान जानने हेतु विशिष्ट उपयोगी है। अत: विद्वद्वर्ग की इस साहित्य की ओर अभिरुचि हो इसी आशय से इस शोधपत्र की भूमिका उपयुक्त हुई है।

PJ–25

## एक अप्रसिद्ध जैन संस्कृत महाकाव्य

**दिनेश कुमार सिंहल**
कुरुक्षेत्र विश्वविद्यालय, कुरुक्षेत्र

प्रस्तुत लघु शोधपत्र का उद्देश एक अप्रसिद्ध महाकाव्य का परिचय प्रस्तुत करना है। यह महाकाव्य महाकवि अर्हद्दास विरचित, 'मुनिसुव्रत काव्य' है। इसका सम्पादन पं. के. भुजबली शास्त्री ने किया है जो जैन सिद्धान्त भवन, आरा [बिहार] से सन् १९२९ में प्रकाशित हुआ है।

प्रस्तुत काव्य में कविश्री ने बीसवें तीर्थंकर मुनिसुव्रतनाथ के चरित्र को चित्रित किया है। इसका मूलस्रोत गुणभद्र विरचित 'उत्तरपुराण' है। कवि ने कथानक का मूलरूप में ग्रहण कर नानाविध कल्पनाओं से काव्य को रमणीयता प्रदान की है। विद्वानों की दृष्टि में काव्य का समय वि· सं· १३०० है।

काव्य की भाषा सरल एवं सरस है। यद्यपि काव्य का कलेवर लघु है तथापि इस में महाकाव्योचित सभी तत्त्वों का समावेश किया गया है। मुख्य रस शान्त है। शृंगारादि का भी पुट देखने को मिलता है। प्राकृतिक दृश्यों का चित्रण बड़ा ही हृदय-ग्राही है। कवि ने अपने काव्य को नूतन कल्पनाओं के आधार पर बड़ा ही आकर्षक एवं रोचक बनाया है। उपमा, रूपक, उत्प्रेक्षा आदि अलंकारों का प्रयोग स्वाभाविक है। वस्तुतः यह एक महत्त्वपूर्ण जैन महाकाव्य है।

PJ–26

## GOŚĀLA-MATA AND MATERIALISM

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Gośāla-maṅkhaliputta was considered to be the founder or the leader of the Ājīvika sect and was the contemporary of Mahāvīra. He did not accept Mahāvīra as a prophet but he claimed himself to be prophet and expounded his philosophy as follows : (a) There is no such thing as exertion or labour or power or energy or human strength, all the things are unalterably fixed. (b) There is no cause of purity of beings, they become pure or impure without any reason. (c) Nothing depends upon human exertion. (d) Various conditions of beings are due to fate and due to their own nature (in a way it is *Svabhāvavāda* or naturalism). Thus Gośāla denies the free will of a man and his moral responsibility for any good or evil. Taking into account such views, it appears that his views come nearer to materialism or *Jaḍavāda*. In a way it is like a '*nāstika*-view', not in the sense of *Vedanindaka* but in the sense that it does not accept ideas and teachings of persons like Mahāvīra and other prophets. His view is contrary to the accepted beliefs and teachings. He speaks of physical world or external world, as can be seen from his self-advocated doctrines.

In this article an attempt is made to examine Gośāla's view from the point of view of *Jaḍavāda* or materialism. The study reveals that Gośāla was also materialistic in his attitude towards life and there can be hardly any material difference between him and Cārvāka. In the history of materialism along wlth Cārvāka, Gośāla should also be considered as an exponent of materialism. He may be even earlier to Cārvāka because of the fact that Gośāla's views seem to be earlier to the views of Cārvāka available today from historical points of view.

PJ-27

## JAINISM QUA HINDUISM

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In this paper I propose to consider the position of Jainism *vis-à-vis* Hinduism. It is indeed a controversial topic and hence it calls for a detached attitude and dispassionate approach.

There are four possible theories urged :

(1) Jainism is the child of Buddhism; (2) Jainism is the child of Hinduism, Jainas being a dissenting or reformist section of Hinduism and hence a sect of Hinduism; (3) Hinduism is the child of Jainism; (4) Jainism is considered as a separate independent pristine creed parallel to Hinduism.

Jacobi has conclusively proved that Jainism is older than Buddhism. Jainism can be traced back historically to about 2800 years which is certainly a period less ancient than that of Hinduism which spreads over a long period of at least 4000 years.

The Supreme Court of India in the case of Yajnya Purushdasji Vs, Muldas has accepted Tilak's definition of Hinduism : A Hindu accepts the authority of the Vedas and believes that there are diverse paths to salvation and that one can worship any God.

Jainas have not condemned Vedas anywhere. Gaṇadharavāda is regarded as giving the essence of Jain Āgamas and hence it is respected highly as an authority by the Jainas. In that book Lord Mahāvīra expresses his opinion about the Vedas with reverence and quotes the Vedas.

According to Jainism, means to salvation are diverse. ( I have quoted *Tattvārthasūtra* by Vācaka Umāsvāti. ) Jainas Worship 24 Tirthankaras. Thus there is choice of objects of Worship. It is suggested that figure 24 might have been inspired by 24 names in the Sandhyā Vidhi.

Jainism, it is shown, satisfies Tilak's test of Hinduism. Jainism has in common with Hinduism features like the caste system, Karma theory, cycle of births and deaths, existence of the soul and its salvation, the concepts of Pāpa and Puṇya and the basic values of life like non-violence, truth, charity, peace and freedom of the individual. For it is the community of fundamental values of life that lends cohesion to a religion.

In fine, we may conclude that Jainism is a dissenting faith of Hinduism, of a reformist nature because of its emphasis on ethical values of life like Ahiṁsā.

PJ–28

## A NOTE ON UTTARAJJHĀYĀ 12 AND PĀLI MĀTAṄGA–JĀTAKA

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It is well known that the 12 th chapter of *Uttarajjhāyā* ( " Hariesijja" ) bears close similarity to the Pāli *Mātaṅga–Jātaka* ( Fausböll No. 497 ). Jarl Charpentier was the first scholar who compared these two texts. Recently, Ludwig Alsdorf also has dealt with them partly and made some difficult passages and words clear. Although these studies have already been given to us, many problems still remain to be solved. So, some points, mainly concerned with the readings of both the texts, are discussed in this paper.

# HISTORY SECTION

## H-1
## CHOLA - WESTERN CHALUKYA RELATIONSHIP

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The Imperial Cholas were powerful rulers of the Tamil country. They extended their sway far and wide. But they could not do so with the western Chalukya region. The western Chalukyas from the time of Taila II (973 A. D.) to that of Vikramāditya VI fought relentless wars with the Cholas. Similarly the Cholas too from the time of Uttamachola till Kulottuṅga I tried hard to annex the Rattapadi seven and a half lakh territory.

The chief cause for the conflict between the two powers of South India was the Vengi region.

Secondly as these were two powerful dynasties of South India, each one wanted to outwit the other.

Though they waged numerous wars, neither the Cholas, nor the western Chalukyas annexed even a small portion of their enemy's region. Though initial success lay with the Cholas, finally the Chalukyas proved their work. The Nolambas, the Banas, the Vaidumbas who were loyal to the Western Chalukyas had to change their allegiance to the Imperial Cholas. But these feudatories later reshifted their allegiance to the western Chalukyas. The Cholas, after their victory, erected pillars of victory, set fire to their enemy's capital and performed Virābhiṣekam and Vijayābhiṣekam. They captured the treasures, soldiers and women from there. The captured women were employed in the royal palace. The Chola Chalukya wars, to put in a nutshell, can be described as wars without any permanent result.

## H-2

## HISTORICAL GLEANINGS FROM SANSKRIT LITERATURE

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Considerable historical information is contained in many works besides the so called historical Kāvyas. Such published works are accessible

to scholars. But, the unpublished ones are beyond their reach. In the present paper, the information, gleaned from various unpublished works, is set forth. We learn from them many details about the different regions. Regional history is necessary for a comprehensive history of India. The works refer to their patrons, sometimes give their genealogies and dates.

For the present, the historical facts have been arranged under the following heads: General, Bengal, Bihar, Deccan, Gujarat, Kashmir, Madhya Pradesh, Malwa, Nepal, Orissa, Rajasthan, various places.

Under 'General' has been dealt with the information relating to India as a whole and not to any particular region.

Under 'Deccan' we have dealt with the information about important places like Vijayanagar, Tanjore etc.

By India, in this paper, is meant the entire subcontinent as it was in the pre-partition days.

The facts have been gathered from the works on the following subjects: Alaṁkāra-śāstra, Dṛśya Kāvya, Miscellaneous, poem, Smṛti-śāstra. The *New Catalogus Catalogorum*, edited by V. Raghavan, has been utilised for gathering information contained in the manuscripts.

## H-3

## ORIGIN OF RĀMA STORY

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1. *Rāmāyaṇa* is an allegorical poem. Rāma is the Rain God and Sītā the furrow.

2. Brahmā and Nārada, both of whom inspired Vālmīki to sing Rāma's story, represent the Vedic and the popular systems of Indian music respectively. Vālmīki effected on amalgamation of the two systems.

3. Sītā had been banished for political reasons. Vālmīki, the shrewd politician, taught the *Rāmāyaṇa* to Lava and Kuśa and asked them to sing it before Rāma so as to ensure their safe welcome by their father. This was necessary as a safeguard from potential enemies like Śatrughna.

H–4

# HISTORICAL GEOGRAPHY IN THE RĀMĀYAṆA

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The paper examines the geographical information contained in the Vālmīki's *Rāmāyaṇa* II. 12.10 ff. which describes the journey of the messengers from Ayodhyā to Kekaya to fetch Bharata post-haste on the sudden demise of Daśaratha as a result of the shock on Rāma's exile. Only the portion relating to the region of Kurukṣetra has been discussed and in the process several identifications have been settled.

The river-name Vāruṇī has been construed to mean " the daughter of Varuṇa ", one of the Ādityas. It is a synonym of Sūryatanayā and denotes the Yamunā.

The river Śaradaṇḍā has been equated with the present river Sadadeni, a tributary of the Markanda river rising in the Nahan Shiwaliks.

The town of Bhūliṅgā, which was probably the capital of the tribe of the same name, has been identified with the modern village of Bhunga, above Ramgarh, not far from the western bank of the Tangri river.

The place-name Ajakūlā, mentioned with the river Ikṣumatī, has been traced to the modern town Panchkula near Chandigarh on the right bank of the river Ghaggar along the Ambala-Kalka road.

The location of the capital of the Bodhis, the ruling family of the tribe of Bodhas, has been suggested at Rupar, a Harappa level site, or preferably at the ancient town of Pañcapura, now called Ranjaur, 3 miles below Kalka.

The river Ikṣumatī has been equated with the Ghaggar which was known for rich crops of sugar-cane in its belt. Vālmīki calls it Pitṛpaitāmahī or " the daughter of Pitāmaha Brahmā " which identifies it with the Ṛgvedic Sarasvatī. It has been shown that the name Sarasvatī originally applied to the Ghaggar and later travelled eastward, first embracing the Śaradaṇḍā-Arūṇā-Markanda and then the Kurukṣetra-Sarasvatī which is also called Prācī Sarasvatī.

The Śaradaṇḍas, the Bhūliṅgas and the Bodhas are members of the Śālva confederacy of tribes who occupied the strip along the Shiwalik foot-hills from the Gaṅgā to the Ravi through which the trunk-route from Ayodhyā to Girivraja passed.

All the identifications satisfy the linguistic and historical-geograhical considerations.

H-5

## SOCIAL AND ECONOMIC CONDITIONS IN BENGAL UNDER THE PĀLAS

**Prof. Bhakti Bhowmik**

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The paper aims at a probe into the socio-economic structure of the people who lived in Gauḍa, Vaṅga, Puṇḍravardhana, Samantata and Daṇḍabhukti from the middle of the 8th century A. D. to the 12th century A. D. Political unification under the Pāla rulers strengthened forces of social integration - the extent and evolution of social integration will be attempted in the research work.

The subject requires a survey of the geographical horizon of the land where the people lived with special emphasis on the centres of civilisation - rural and urban.

A probe will be attempted on the origion of important castes and sub-castes particularly castes like Kāraṇa - Kāyasthas, Vaidya-Ambaṣṭhas Kaivarta - Māhiṣya and other castes considered below the position of Brāhmaṇas.

Attempts will be made to search out the influence of Brahmanism on the social life of the people on occupational basis and the result of intermixing interdining and intermarriage on the future evolution of social order.

The Social physiognomy as revealed through the position of women, food and drink of the people, dresses, ornaments, games, pastimes, convey-ance, luxury and immorality will form an important feature of the socio-economic survey.

Religion as a force behind social structure will be discussed with the characteristic feature of Brahmanical religion, Buddhism and Jainism and religion outside the pale of such religious order.

The survey will cover the following economic features :-( a ) Types of land, ( b ) Measurement of land, ( c ) Sale of land, ( d ) Production of the soil, ( a ) King's share and Owner's share.

In an attempt to classify the land a special probe will be made on mineral resources. Trade, both internal and external, forms an important item on the economic structure. So special emphasis will be put on it. Medium of exchange will be discussed specially in this connection.

An attempt will be made in the research work on the evidence of different sources that the Bengali people were in the state of integration under the Pālas and during this period there had been a viable attempt for political integration, and growth of a distinct language leading to a state of fusion between orthodox group of people and people outside the pale of arthodox society.

## H-6

## ASPECTS OF FOLK-LIFE IN VEDIC SIMILES

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In the Vedic Society, reflected in the Saṁhitās, we find common people of various classes. The Vedic seer was not indifferent to the life of common people and the objects of ordinary life. In the *Ṛgveda*, there are many references to the common places of life in the similes. Of these, very familiar are the *śyena* bird, the boat, the cow, the horse, the thieves, clandestine sexual union, the approach of women to men, the *vṛka* etc. Some similes, using the above, have been collected in the present paper.

## H-7

## A HYPOTHESIS THAT THE KUṢĀṆAS ARE VṚṢṆIS

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The paper intends to show thatt he central Asian Kuṣāṇas who had adopted the Vāsudeva worship, and observed the practice of erecting the statues of the dead ancestors in the Devakulas, were identical with the Vṛṣṇis of India.

It is held by many scholars that Kuṣāna was not a tribal name, but a family or dynastic title. The first member of the name Kujula Kadphises is variously written as Kozolo, Kozoula, Kujula or Kuyula pointing to an

original *Kuṣana* or *Kuśana.* It is seen that with the Kuṣāṇas, the medial *as* - or *śa* - occurring in the Skt. originals changes into *J, Jh* or *Z* in their dilaect. The phonemes in *Viśākha* change into *Bizago, Vashiṣka* into *Vajheṣka, Vàsudeva* into *Bazodeo* and *Kuṣāna* into *Guzan.* It can, therefore, be seen that the medial *sh/ s* is changed into *j, jh* or z.

Facts disclosed above go to support the view of Laufer, Thomas and Jayaswal that the term " Kujula " stands for " Kuṣāṇa " with the change of *ś* into *j*, and the final *na* changes into *la* which is a routine in the Indo-European languages.

The earliest forms of the term *Kuṣāṇa* can be classed into four categories.

i) a) *Kushaṇa,* in the Central Asian Kharoṣṭhi inscriptions.
   b) *Koshano,* in the Greek legends on the coins.

ii) a) *Khushaṇa,* in the Indian Kharoṣṭhi Inscriptions.
   b) Khoshan, in the greek legends on coins.

iii) *Gushaṇa,* in Indian Kharoṣṭhi inscriptions.

iv) a) *Kurshana,* in Indian Kharoṣṭhi inscriptions.
   b) *Korshano,* in Greek legends on coins.

The first three categories are substantially the same with slight variation. The fourth category, on the other hand, stands by itself in that the *r* occurs in both the Indian and Greek versions. If a stem for *Kushana* and *Kurshana* be postulated, it can be asserted that the phoneme shall be present in the stem, the same having dropped in the form *Kushana.* If such a stem be visualised, the word *vṛṣṇi* manly, powerful, from the root *vṛṣ* suggests itself. In the Iranian linguistics, a well known rule exists that the phoneme *V* in the Indo-Aryan is represented by *g* in the Iranian. The Indo-Aryan *vṛka, vac, vṛt, avitasti, veta, vatsa* etc. change respectively into *gurg, guftan, gard-īdan, gidast, gī.* This circumstance leads the term *vṛṣṇi* to Iranian *gurshana* and to Kurshana in the Sogdian dialect which has no sonants. It can thus be reasonably expected that " *Kushana, gushana* and *Kurshana* are all variants of I. A. base *vṛṣṇi.*

This Sogdian distinction of no-sonants has, through long association, given shape to the Chūlikā, Paiśācī, Prākṛta with *Mathurā* (original *Madhurā*), Kupira (Kubera). *Bizago* (*Viśākha, 'Skanda'*) was appropriately a diety of the Kuṣāṇas. Skanda was the generalissimo of the gods. It seems the Kuṣāṇas called their capital Viśākha-Pur, its Old Persian form "*Pṣākbur*" Pisakbur being recorded by the Sassanian King Shapur I (226-241

A. D.) From *Pisak*, Change to *Paisak* and *Paisak-pur* are explainable. This *Paisakbur* has been identified as Peshavar, the Kuṣāṇa capital. Another fact of signal importance was the emergence of their language being called *Paishaci* from *Paiśāki*.

Now it is known that the Arya *gaṇas* Arjunāyanas and Yaudheyas of the Madhya-deśa had their name-sake counterparts in the Central Asia. If the considerations put forth have any validity, it emerges that the *Vṛṣṇi gaṇa* of India also had left behind in Central Asia their counterpart under the group names Wu-sun, Yüē-Chi, Kuṣāṇa to be known as Śakas.

## H-8

## SOCIAL LIFE OF ANCIENT ORISSA

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Orissa came under the spell of Aryan culture in between the composition of the *Baudhāyana Dharmasūtra* and the occupation of Orissa by Aśoka. The influence of Brahmanism on society became supreme during the rule of the Māṭharas. Even after the decline of the Māṭharas the rise of Brahmanism begot a revolution in the social life of Orissa. The spread of education and development of culture in the society was the principal duty of the Brāhmaṇas. The place of Kṣatriyas was next¦ below the Brāmaṇas in the social hierarchy. The Kṣatriyas use to man the civil and military administrations. The development of society depended on the Vaiśyas, who formed the bulk of the population. The maritime activities were mainly carried on by them; and they were instrumental in spreading the Indian culture and religion in far-off lands. The condition of the Śūdras is not clearly known from existing records. Probably the forest tribes formed this caste. Several castes and sub-centres came into existence in society due to social intercourse among the Brāhamaṇas, Kṣatriyas and Vaiśyas. Women used to enjoy a dignified status in society. Both men and women were fond of ornaments as well as lovers of dance and music. Child marriage and the custom of suttee were not prevalent in society, but dowry prevailed among the higher castes. Hunting, wrestling and dicing formed the favourite pastimes of the people. The queens liked to involve themselves in religious activities of the Kingdom. Along with Sanskrit a sort of Prakrit language seemed to prevail in society.

H-9

## HISTORICITY OF SEKAŚU

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While some historians did not agree to accept the historicity of the tales collected in *Sekaśubhodaya*, a text of the sixteenth century, some other historians and scholars did not opine in the same way.

The paper deals with the problems relating to the handling of the indigenous equipments like *Sekaśubhodaya* in connection with the popular folk impressions of the Sena dynasty of Bengal. Whatever be the historicity of the tales and gossips it is a record of the popular or folk impression permeated through the centuries and preserved in a text which cannot be assigned to a period later than the sixteenth century. That the impression is not totally untrue can be gathered from some other independent sources.

H-10

## ALLEGED CONNECTION BETWEEN BUDDHISM AND THE JAGANNĀTHA SHRINE AT PURI

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Great scholars like Cunningham, Fergusson, Rajendra Lal Mitra, and Hunter were of the opinion that the Jagannātha image and/or shrine had been originally Buddhist. The reasons advanced by them were as follows :

( 1 ) the alleged similarity between the *ratha-yātrā* ceremony witnessed by Fa Hian in Khotan in the 4th century and the Puri ceremony, ( 2 ) the alleged similarity between the *tri-ratna* symbol and the Jagannātha traid, ( 3 ) the absence of caste rules in relation to the *prasāda* of the temple, ( 4 ) the alleged presence of some bodily relic within the image of Jagannātha.

In a paper read at the Dharwar session of the Conference I tried to show that there is no similarity between the car festival witnessed and described by Fa Hian and the Puri ceremony. In the present paper, I shall try to show that Cunningham was misled by the traditional drawings of the

images into thinking that they as a group resemble the *tri-ratna* symbol; that the absence of the caste rules in relation to the cooked *prasāda* may not have any connection with Buddhism; that the holy object inside the Jaganntāha image may not be a bodily relic as used to be venerated by the Buddhists.

H-11

# IDENTIFICATION OF SOME OF THE GEOGRAPHICAL PLACES OF GUJARATA ACCORDING TO THE PURĀṆAS

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The region now-a-days known as Gujarat is the north-western part of India. The Arabian sea is on the west of it and to its north is Rajasthan and Sindh ( Pakistan ), while on the east is Madhyapradesh and Maharashtra in the south. It was divided into various regions viz. Ānarta, Lāṭa, Śvabhradeśa, Surāṣṭra and Kaccha. All these regions had their own identity. The name Gujarat was given to this whole region from the tenth century.

All the Purāṇas contain important geographical data in their Bhuvanakośa chapters. A critical and comparative study of all such data is bound to throw light on the distribution of people, various holy regions and places, rivers, mountains, lakes etc. A study of the valuable geographical and ethnic data of the *Matsyapurāṇa*, the *Padmapurāṇā* and the *Skandapurāṇa* is, therefore, necessary to know the geography of Gujarat of the Purāṇic period, even though the traces of the places etc. are found in the *Mahābhārata*, the *Brahmāṇḍapurāna*, the *Mārkaṇḍeyapurāṇa*, the *Vāyupurāṇa* and the minor Purāṇas of Gujarat.

In this paper, I have discussed in brief the development of places of Gujarat of the middle stone age, Proto-Neolithic and Proto-historic ages, the Vedic period, the Proto-Vedic age and the Purāṇic time. It is not possible to throw light on all the important geographical data as found in the Purāṇas in this brief survey, but I humbly try to represent some of the geographically important tribes, regions, rivers and mountains with a view to bringing out the contribution of Gujarat in the physical development of India from the Purāṇic time. The places discussed in this paper are : ( 1 ) Ānarta, ( 2 ) Pātāla ( regions ), ( 3 ) the Sarasvatī ( river ), ( 4 ) Ābhiras ( tribe ), ( 5 ) Raivaṭaka ( mountain ).

H–12

## KALIṄGA IN PURĀṆA LITERATURE

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The Kaliṅga Janapada was one of the best regions of the South in ancient India; it was situated in the south of the confluence of the river Ganges and the mountain Amarakaṇṭaka stood on the western half of it. The Kaliṅgas formed a prosperous nation and continued to spread the culture and civilization of India in the Indian Peninsula and the Far East. The term 'King of the Kaliṅgas' in the *Mahābhārata* carries the sense that the Kaliṅgas were a heroic nation and the name of the country was, however, given to it in which the Kaliṅgas lived. The Purāṇas record the glorious deeds of the Kaliṅgas in the past and attach a myth as to the origin of the country, Kaliṅga by name, from the ancestors of Purūravas. Thus it is evident that the Kaliṅgas constituted a valiant race; the records of their heroic past as found in the Purāṇas reveal their glory and grandeur in the long past.

H–13

## KANDHARA–THE SECONDARY CAPITAL OF THE RĀṢṬRAKŪṬAS

**Dr. Smt. Shobhana Gokhale**

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The city of Kandhara ( ancient Kandharapura ) was probably the secondary capital of the Rāṣṭrakūṭas during the period of the king Kṛṣṇa III. There is an inscription still lying in the city which fully describes this ancient city. The city still retains the corroborative archaeological evidence with traditions such as : remains of hand, nose, foot, huge in size, of a gigantic image, probably of a Yakṣa or Kṣetrapāla mentioned in inscription, Jagattuṅgasamudra, ruins of market-place, pavilion ( *sarvalokāśrayamaṇḍapa*), fire-place ( *agnisthitikā* ), area where the chief courtesan of the king lived ( *pradhānarājavilāsinīpāṭaka* ), water centres etc. The inscription mentions the temples of Sāgareśvara, Baṅkeśvara, Kālapriya Kāmadeva, Kṣetrapāla etc. The city still abounds in ruined structures, and a few half-buried temples. These archaeological remains have offered new evidence of the temple architecture of the Rāṣṭrakūṭas, and as such there appears to be no reason to stick to Cousen's view that the Rāṣṭrakūṭas did not erect structural temples.

H-14

# A STUDY OF THE TERRORIST MOVEMENT OF BIRBHUM : A COMBINATIAN OF TERRORISM AND SOCIALISM

**Swadhin Gupta**

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The period from 1928 to 1934 may be characterised as the last phase of terrorist movement in India, espcially in Bengal. In the preceding period suspension of mass movement in its climax, worldwide economic depression in the 1930's and the impact of Russian Revolution and Marxist ideas had a great impact on the revolutionary movement of this period. Socialist thought mainly played a very important role in influencing the ideas of the young revolutionaries. The main characteristic of the revolutionary attempt of this age was mainly a combination of terrorism and socialism. Revolutionaries took the vow of Socialism as their ultimate goal and terrorism as the means to free India from the British Imperialism. In the perspective of the All Indian revolutionary movements the attempt on the part of the young revolutionaries of Birbhum District in West Bengal can be discussed. The spearhead of the revolutionary movement in Birbhum during early thirties was organised by a band of young men under the leadership of Jagadish Ghosh who imbibed the ideas of armed revolution from Bipin Bihari Ganguli of the Âtmonnati Samiti. Jagadish and his associates participated in the civil Disobedience movement in 1930, and after his release from jail he formed a counter Congress Office at Ahmedpur which served as a centre of secret revolutionary organisation. In the first phase of their movement, they circulated leaflets encouraging armed revolution, and committed several political robberies for collection of arms and money. In the second phase, they named their organisation as the Revolutionary Socialist Republic Organisation. Several copies of leaflets and pamphlets show that they resolved to free India through armed mass revolution and to establishe an Indian Republic on the basis of Socialist principles. Ultimately the existence of the organisation was disclosed to the police by Sri Joygopal Chakraborty and Nityagopal Bhowmik who turned as approvers. The case started against the revolutionaries was called 'the Birbhum Conspiracy Case'. (1934). Like all other revolutionary attempts of the period it also ended in a fiasco. Yet the patriotism and sacrifice of these young men to the cause of the country is unparalleled. Many of the convicted revolutionaries were converted to the ideas of Marxism during their stay in jail.

## H–15

# वर्तमान-सिन्धुप्रदेशे प्राचीनगोत्राणामुपलब्धिः

कृष्णचन्द्र टोपणलाल जैंतली

सरस्वती सहकारी गृहरचना संस्था, ८१९ए भवानी पेठ, पुणे २

यज्ञादिकर्मस्वहरहः संकल्पावसरे गोत्रोच्चार आवश्यकः । तेन हि श्रौत-सूत्र-ग्रन्थानामवसाने प्रवराध्यायः प्रदत्तः । प्रवराः परिमिताः परन्तु गोत्राः सहस्रशः । ते चाद्ययावत्परिवर्त्तित-रूपेण विविधोपनामसूपलभ्यन्ते ।

मयाऽत्र स्वकीय-निबन्धे सिन्धुषु हिन्दु-मुसलमानेषु वर्तमानसमये प्रचलिता-नामुपनाम्नां वैदिक-पौराणिक-व्याकरण-साहित्ये वर्णितैर्गोत्रैः सह सादृश्यं प्रदर्शितम् ।

मुसलमानेषु 'भुगुटी'-त्युपनाम । तदेतत्पाणिनीय-व्याकरणे "वृद्धाट्ठक् सौवीरेषु बहुलम्" (४।१।१४८) इत्यत्र भागवित्ति-गोत्र-रूपेणोदाहृतम् । अयं गोत्रः (?) सौवीरेष्वेव । वर्तमान-सिन्धुप्रदेश एव सौवीरः ।

बृहदारण्यकोपनिषदि च (६.७.९) 'चूलो भागवित्तिः' इति कस्यचन भागवित्ति-गोत्रोत्पन्नस्य 'चूलः' इत्याख्यस्य महर्षेरुल्लेखः । अद्यापि सैन्धव-हिन्दुषु 'चूलो-मलु' 'चूला-रामु' इति व्यक्तिनामनी प्रसिद्धे ।

बौधायनीय-कात्यायनीय-श्रौत-सूत्र-ग्रन्थयोः प्रवराध्याये वसिष्ठ-काण्डान्तर्गतोपमन्यु-गणे भागवित्तायनो गोत्रः पठितः । मात्स्ये गौतम-काण्डान्तर्गतोचथ्य-गणे तथा च भृगु-काण्डान्तर्गत-वीतहव्य-गणे भागवित्तिर्गोत्रो दर्शितः । वैदिकसाहित्ये सामवेदस्य कौथुमी-शाखान्तर्गता भागवित्तिशाखा प्रदर्शिता । भागवित्तिरेव भुगुटीति निश्चितम् ।

एवमपरेषामप्युपनाम्मां प्राचीनगोत्रैः सह सादृश्यं प्रदर्शितम् । इत्यलं विस्तरेण ।

## H–16

# NEW LIGHT ON THE CHRONOLOGY OF PRADYOTA DYNASTY

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The historical sections of *Viṣṇu* and *Bhāgavata purāṇas* clearly say that Purañjaya or Ripuñjaya, the last ruler of the Bṛhadratha dynasty of Magadha was killed by his Amātya or Minister named Sunika ( Sunaka,

Sunika etc. ) who placed his own son Pradyota on the throne. *Matsya, Vāyu* and *Brahmāṇḍa purāṇas* also give information about the Pradyotas. According to puranic accounts Bṛhadratha dynasty was replaced in Magadha by the dynasty of Pradyotas. Five kings of the Pradyota dynasty enjoyed the earth for 138 years :-

1. Pradyota, 23 years. 2. Pālaka, 24 or 28 years. 3. Viśākhayūpa, 90 or 53 years. 4. Ajaka, 21,23 or 31 years. 5. Nandivardhana (probably a mistake for Avantivardhana ) 20 or 30 years.

It is also stated in the Purāṇas that Śiśunāga will destroy all their (Pradyotas') prestige and will be king. The Purāṇas place the Pradyota dynasty between the two Magadhana lines - the Bṛhadrathas and the Śaiśunāgas.

These accounts of the Purāṇas need a reconsideration, since they do not agree with facts known from other sources. Firstly, the Pradyotas ruled in the country of Avanti, not in Magadha. Secondly, the Pradyotas ( 546 B.C.-396 B.C. ) were contemporaneous with, and not the predecessors of the Bimbisāra dynsty ( 546 B.C.-414 B.C. ) as the Purāṇas make them out to be. Thirdly, in view of the Buddhist records ( which mention that Pradyota was still alive after the Nirvāṇa of the Buddha in 486 or 483 B.C. ), the Jaina ones ( which say that the Nirvāṇa of Mahāvīra synchronised with the death of Pradyota) and the tradition that Udayana was the son-in-law of Pradyota to whose son the Buddha himself had instructed), it seems that Praydota must have ruled for a longer time than 23 years ( a period allowed to him by Purānas ).

We can reach the figure 138 only after adding 48 years of Pradyota's reign for which we have no definite proof. Thus the evidence of Gopaka Mogalana Sutanta and other Buddhist traditions make the impression that the Purāṇic accounts for the chronology of Pradyota dynasty are not fully correct.

H-17

## THE EVOLUTION OF THE CIVIC ADMINISTRATION OF MADRAS CITY : THE EARLY PHASE ( 1688-1919 )

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The city of Madras now occupying about 50 sq. miles grown around Fort St. George on a site granted to the East India Company by a local Vijayanagar chieftain ( 1639 ).

A Crown Charter empowering the Company to establish Corporation, and a Mayor's court in Madras and to levy a tax to find funds for a Town Hall, a gaol and a school ( 1687 ).

The inauguration of the Corporation of Madras ( 1688 ) as a judicial body, attending incidentally to elementary civic functions. Representation was on the basis of communities.

The Madras City Municipal Act ( 1919 ) amended at least 50 times during the last 58 years, and now constituting the law governing the civic administration of the Madras metropolitan City today.

The second Charter ( 1726 ) providing for a 'body politick and Corporate with the name of the Mayor and Aldermen of Madras patnam' with an annually elected Mayor and nine aldermen, and a seal of office. The Third Charter in 1753. The Act of Parliament relating to the municipal administration of the Presidency Towns of Madras, Bombay and Calcutta enacted in 1793, under which regular civic functions were undertaken. The introduction of the basic principles of local self-government, under an Act of the Governor-General in Council in 1841, which provided for a voluntary system of permitting the ratepayers themselves to undertake the assessment, collection and management of the rates in their respective areas, thus marking the starting point of the emergence of the functions of the Corporation as a civic body. The judicial functions demarcated from municipal work ( 1856 ), making a body of three commissioners responsible for municipal services.

Three honorary commissioners appointed ( 1865 ) under another law; the beginning of association of leading citizens with the civic administration. A radical alteration in the constitution of the Municipality ( 1867 ) providing for an executive paid President and 30 honorary councillors, representing the eight wards of the City.

The principle of election introduced for the first time in 1878; two of the Commissioners elected; and the offices of the vice-president and a special sanitary officer created. Profession tax levy authorised ( 1879 ).

The civic body underwent a major change in 1884 when, following Lord Ripon's Resolution, the number of elected members of the 32-member City Council was increased to 24, but retrograde changes came in in 1904 which diluted the elective element, though the law gave representation to trade.

Detailed consultations followed the report of the Decentralisation Commission (1909) resulted in the Act of 1919, which was an elaborate, comprehesive enactment on the City administration touching on almost all the aspects of civic activity.

H-18

## PRE-ARYAN CHARACTER OF ŚIVA : AN ANTHROPOLOGICAL STUDY

**J. B. Medda**
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Śiva appears as one of the attributive epithets of Rudra and various other gods in early Vedic literature. But gradually Śiva came to be recognised as one of the names of god Rudra. The cult of Śiva seems to have emerged some time in the early centuries before the Christian era. The gradual change of Vedic Śiva to Purāṇic Śiva is a study to which an investigation in the religious beliefs and practices of the aboriginal tribes may make some significant contributions. It is generally believed that the Liṅga worship, which was often glorified in the Purāṇas, was originally borrowed from the aborigines of India. Besides, the linguistic study of the words like Śiva, Satī, and Bhairava [ compound words, with the constituents being respectively: Si ( ploughing ) and Va ( origin or source of clod of earth), Sat ( kind or honest ) and tī (hand), Bhur ( way mark or sign ) and Orom ( finding or marking ) or Bhui (earth ) - Or ( drawing anything from one part to another which makes a way ) - Va ( clod of earth ) ], occurring in the language of the Santals and Koras who belong to the Mundari language-group of the Austric family would show that the original concept behind the cult of Śiva was intimately associated with primitive agriculture, fertility and productivity. In the religious beliefs of the aboriginal tribes, Śiva, being worshipped in the form of a piece of stone represents the spirit of hill, god of rain as well as the originator of ploughing; while his consort Satī stands for the earth goddess or the mother goddess who fulfils the desires of her devotees by providing prosperity in the form of good production.

The theory of Dravidian origin of Śiva is based on weaker grounds. A socio-anthropological study undertaken in the district of Birbhum in West Bengal has amply testified to the fact that the cult of Śiva was of Austric origin - liguistically as well as culturally. It is, therefore, reasonable to hold that the Vedic god Rudra provided the earliest Brahmanical concept of a hill

god who, being synthesised with the Pre-Aryan god of agriculture, came to be recognised as Purāṇic or Laukika Śiva, auspicious and beneficent in nature.

## H-19

## HERBERT DE JAGER, A DUTCH ENVOY TO SHIVAJI (1677-78 A. D.)

**Dr. Ravindranath Vaman Ramdas**

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In this paper details are provided regarding the meeting of Herbert de Jager, the Dutch envoy and Shivaji during the Karnatic campaigns ( 1677-78 A. D. ) of the latter.

G. H. Khare made enquiries about the report of Herbert de Jager on his interview with Shivaji and has succeeded in securing the microfilms of the report from the Dutch Archives at Hague. This report has not been included in the Dagh Registrar Volumes and therefore seems to be unpublished still. Raichaudhari of Delhi has translated the said report in English for Khare. This paper is based on the very report of Herbert de Jager. It is dated 10th August 1677 and is signed by Herbert de Jager and Nicolaes Clement at Waligoundewarom, about 24 miles S. W. of Tegenapatanam. I thank Khare for having permitted me to use this report for this paper.

It is interesting to note that Herbert de Jager ( 1639-94 ) studied Oriental languages, Mathematics, and Astronomy at Leyden University. He was twice deputed to Persia. His prolonged stay at Isphahan enabled him to become a great expert in Persian. During his stay in Coromandel coast, Herbert de Jager must have studied Tamil, Telugu and Sanskrit. He wrote to the famous Botanist Rumphins that the High Javanese languages consist of three quarters of words borrowed from the Brahmanical ( Sanskrit ) and Malabar ( Tamil ) languages. He was deputed to an embassay to the King of Golconda. De Jager and Clement had been sent by Coulier to Shivaji to prefer a request for a Caul that would enable the Company to trade as before in the territory newly acquired and Shivaji gladly acceeded to the Company trading under the same conditions as in the past. One privilege which the Dutch had exercised before is however, expressly named and strictly forbidden and that relates to the slave trade. It is worthwhile translating the very words of this clause : " Under the Moorish Government it had remained lawful for you to buy and transport from here men and women slaves without hindrance from anyone. But now so long as I am the master of these

lands, you should not buy and transport from here men and women as slaves. And if you happen to do so and convey them to neighbouring lands, my people will set themselves against it, hinder it in all manner of ways, and will not allow of their being brought back to your factory. This must you observe and fulfil in the prescribed manner.''

H–20

## BIHU IN ASSAM

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Everywhere in the world cultural festivals are the sourse of ebulītion to people. The Bihus in Assam are most colourful merry-makings celebrated at different seasons by all Assamese people.

The most colourful and merry-making Bihu is Bahāg Bihu or Rāṅgali Bihu. The most holy festival is Māgha Bihu observed on the last day of the month of Pusa. It is celebrated in sacred manner of Vedic cult. The other holy Bihu festival is the Kati Bihu, that falls on the last day of Āśvina. It is celebrated in a symbolic manner by worshipping the Tulasī plant and lightening lamp of oil.

In this paper I only discuss three sacred Bihus in Assam.

H–21

## कच्छवंश महाकाव्य की ऐतिहासिकता

**डॉ. प्रभाकर शास्त्री**

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राजस्थान की राजधानी 'जयपुर' नगर के प्रशासक राजाओं का वंश 'कच्छवंश' कहलाता है। कच्छवंशीय राजाओं के इतिहास को प्रस्तुत करने का श्रेय अनेकों विद्वानों को प्राप्त है, जिनमें श्री कृष्णराम भट्ट विरचित "कच्छवंशमहाकाव्य" एक प्रामाणिक ऐतिहासिक ग्रन्थ है। यह ग्रन्थ अभीतक अप्रकाशित है तथा श्री. भट्ट के वंशधर श्री देवेन्द्र भट्ट के पास सुरक्षित है। यह प्रति अपूर्ण तथा कीटभक्षित है।

प्रसिद्ध इतिहास-गवेषक रायबहादुर गौरीशंकर हीराचन्द ओझा ने इस ग्रन्थ को प्रकाशित करने का प्रयास किया था, पर सफलता नहीं मिली। इसमें १७ सर्ग ही प्राप्त होते हैं।

इस महाकाव्य में कच्छवंशीय शासकों की वंशावली व ऐतिहासिक घटनाओं का उल्लेख है। पौराणिक, ऐतिहासिक व कल्पनागत वंशावलियों का उल्लेख कर समस्त शासकों का जीवन-चरित्र चित्रित है। इस शोधलेख में निम्नलिखित ६ बिन्दुओं की ओर ध्यान आकर्षित किया गया है–

[१] आमेर-जयपुर के समस्त शासकों की राज्यारोहण, मृत्यु एवं शासन कालावधि की समस्त तिथियों का उल्लेख है।

[२] प्रत्येक शासक की रानियों के नाम, उनकी सन्ततियों का उल्लेख किया गया है।

[३] कुछ प्रमुख राजाओं की जन्म-पत्रिकाओं का भी वर्णन प्राप्त होता है।

[४] लेखक ने अनेक शासकों के समकालीन विद्वानों का उल्लेख किया है। ये विद्वान् हिन्दी, संस्कृत व ब्रजभाषा के रहे हैं।

[५] इतिहास प्रसिद्ध "अश्वमेध यज्ञ" का विस्तार से वर्णन प्राप्त होता है। इस ओर स्व. डॉ. पी. के. गोडे ने सर्वप्रथम ध्यान आकर्षित किया था। उन्होंने 'ईश्वरविलास महाकाव्य' के उद्धरण प्रस्तुत किये थे।

[६] कवि ने इतिहास के विवादास्पद विषयों पर अपना मत भी प्रस्तुत किया है। यह ग्रन्थ १५ वीं शताब्दी का महत्त्वपूर्ण ग्रन्थ है।

H-22

## ANANDA RAM DHEKIAL PHOOKAN AS AN ADMINISTRATOR IN THE EARLY BRITISH PERIOD IN ASSAM

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Ananda Ram Dhekial Phookan ( 1829–1859 ) was the first Indian and first Assameseto hold a post of Sub-Assistant and upward, hitherto exclusively manned by Britishers, in the early British period in Assam. At the young age of twenty-one, he proved his mettle in administration when as the Dewan of

Bijni he drafted what came to be known as the *Phookan Dewan Kayda Bandi*, a comprehensive set of regulations to set things right in the administration of the State. In 1853, he submitted to A. J. Moffatt Mills ( Judge of the Calcutta Sadar Dewani Adalat, who visited Assam on an assignment to study and report on the various aspects of the Province of Assam ), a Memorandum which was a testimony of the independent thoughts, deep concerns, keen observations and intimate experiences of a young administrator visualising a bright future for the land and its people. Mr. Mills was impressed enough to append the Memorandum to his " Reports on the Province of Assam. " Dhekial Phookan was the author of what was probably the first Law book in Bengali, entitled *Notes on the Laws of Bengal* ( *Vol. I* ) – *Aain O Byabastha Sangraha*. A zealous votary of the Asamese language, Dhekial Phookan in his Memorandum to Mills demanded introduction of Assamese as the medium of instruction in the schools and as the language of the Courts of the Province. He also wrote a book entitled *A Few Remarks on the Assamese Language and Vernacular Education in Assam*, wherein he presented a comparative analysis of the Assamese language with Bengali and Hindi to assert its unique features and independent nature. This able and distinguished administrater of the early British period in Assam lived in perfect harmony with the litterateur in him. His precious and eventful life was cut short in 1859 at the young age of 29 years 9 months 29 days.

# ARCHAEOLOGY SECTION

A–1

## TRACES OF BUDDHISM AND JAINISM IN ASSAM AS KNOWN FROM SCULPTURES

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The ancient rulers of Kāmarūpa or old Assam were Hindus. All the rulers of the Varman and Pāla dynasties of this kingdom were Śaiva and their tutelary deity was Lord Śiva. However, in the last part of his life king Dharmapāla ( 12th cent. A. D.) became a worshipper of Viṣṇu. All the discovered copper-plate inscriptions, stone and rock-cut epigraphs of these rulers do not give any hint of the existence of Buddhism and Jainism in Kāmarūpa. Hieun T'sang mentions that the rulers of Kāmarūpa were Hindus and the people worshipped Devas. However, according to him, some people worshipped Buddha secretly.

The account of this great Chinese traveller is supported by a number of Buddhist sculptures of that period, though majority of sculptures from Assam represent Brāhmaṇical gods and goddesses. Further, the archaeological site at Śrīsūrya-Pāhār has given us sculptural evidences of the existence of three religions – Hinduism, Buddhism, and Jainism at one place. This has shown a somewhat rare instance of tolerance among different religious propagators. From the evidences, it can be safely contended that though Hinduism was the principal religion in Assam, yet Buddhism and Jainism were also patronised by some sections of people of Kāmarūpa.

A–2

## ANCIENT INDIAN LITERARY TRADITIONS AND ARCHAEOLOGICAL CULTURES

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An attempt has been made in the present paper to interpret critically the account based on Vedic and Purāṇic data archaeologically. The author

does not agree with the views of some veteran scholars like H. D. Sankalia and A. S. Altekar. H. D. Sankalia regards all the Proto-historic phases from Pre-Harappan down to Painted Grey Ware as belonging to Aryan civilization. A. S. Altekar considers Chalcolithic Culture ( 1800 B. C. – 1000 B. C. ) to be of the Aryans. The author is of the view that the Aryans were the authors of the Painted Grey Culture and the Black and Red Ware Culture ( 1200 B. C. – 600 B. C. ) which were associated with iron industry.

## A–3

## THE TULAJĀPURA SILVER PLATE

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Shri Kshetra Tulajāpura ( Dist. Osmanabad – Maharashtra ) is a place of historical and religious importance and in all 5 inscriptions and a number of documents have been found there.

The goddess Bhavānī at Tulajāpura offered the Bhavānī sword to Go-brāhmaṇa-pratipālaka Śrī Śivājī Mahārāja. On the doors of the temple of this goddess Bhavānī at Tulajāpura, there is one silver plate inscription by the king of Nepal. The said inscription is 350 years old and it contains in all 32 lines.

The language of this silver plate inscription is Marathi and the matter inscribed is in verse. We find the oldness of the language and the devotion for the goddess Bhavānī in this silver plate inscription.

## A-4

## THE CONCEPT OF THE 'DHVAJA' IN THE MAHĀBHĀRATA : ITS LITERARY AND CULTURAL CONTENTS

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The present article proposes to deal with the concept of the *dhvaja* or *ketu* the prestigious banners or standards of the Kṣatriya warriors as described in the *Mahābhārata*.

The *dhvaja* consisted of a wooden or a metal rod atop which was placed a metal phinial, generally a faunal figure, though not necessarily so. We are, however, concerned mainly with the faunal figures, the range of whom included an ape, lion, bear, bull, crocodile, serpent, eagle, vulture, peacock and cock.

The most striking part of these *dhvajas* was the highly ornamental metal rods studded with gems and precious stones. The art of gem-incrustation has a definite history in India, being an introduction of the Scytho-Parthians or the Śakas, around the 1st centuary A.D. or little later. The earliest jewelled finds, therefore, come from Takṣaśilā, mostly from the Śaka-Parthian stratums ( 1st–3rd centuary A. D. ).

On the literary and the artistic scene, with the only exception of two *garuḍadhvajas* at Barhut ( 1st–2nd century B. C. ), *dhvajas* capped with faunal figures draw a complete blank till about the 4th–5th century A. D., when the works of Kālidāsa refer to them. There is a remarkable link-up between Kālidāsa and the Imperial Gupta coins of the 4th–6th centuary A.D., which portray the *garuḍadhvaja* rather conspicuously. Further support comes from certain Purāṇic texts e. g. the *Matsyapurāṇa* where the particular chapter dealing with the various *dhvajas* is dated to 800-1100 A. D. This late evidence is well substantiated by Tamil literature and the annals of certain Southern kingdoms from the 6th–11th century A. D., e. g. those of the Pāṇḍyas, Pallavas and Cālukyas who were distinguished by the *mīna vṛṣabha* and the *varāhadhvajas* respectively.

It is, therefore, quite likely that these royal standards capped with animal or bird figures were incorporated into the Epic text as late as the 5th–6th century A. D.

Unfortunately, not a single specimen resembling anything like a *dhvaja* has been unearthed from anywhere in India. There are, however, some interesting parallels outside the country, from Luristan in Iran ( 1300–700 B. C. ) and from Scythian graves all over Central Asia. Some of the faunal forms and the devices of tiny bells attached to them have clear parallels in the *Mahābhārata*. The Scyths, known to ancient India as Śakas, had established their kingdoms all over Malwa, Rajasthan and Saurashtra by the 1st–2nd century A. D. They were, as pointed out earlier, responsible for introducing gem-incrustation to India and very likely introduced these lively faunal figures perched atop the standards too. The only snag in the theory is that so far not a single such standard or phinial has been found in typical Śaka-Parthian layers at sites like Takṣaśila which took in most of the foreign influences.

A-5

# HITHERTO UNKNOWN REPOUSSÉ GOLD COINS OF NANDANARĀJA AND STAMBHA

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A hoard of thirty repousse gold coins was found at village Kulia ( Police Station Gurur ) in the Durg District of M. P. on 31st August, 1977. This hoard consists of 25 coins of Mahendrāditya and three coins of Nala rulers of Bastar two of which belong to Bhavadatta and one to Arthapati. Two coins of hitherto unknown rulers, Nandanarāja and Stambha, have also been discovered. Eight specimens of the coins are now preserved in M. G. M. Museum, Raipur, and the remaining ( 22 ) coins of Mahendrāditya, all belonging to the same variety, are in office of the Collector, Durg.

The number of already known repoussé gold coins is quite large. At least 254 are known to me.

The hoard under discussion is important for various reasons :

( 1 ) It introduces two new rulers Śri Nandanarāja and Stambha bearing the bull device.

( 2 ) It contains coins of both the *Garuḍa* and Bull device for the first time. In no earlier hoard coins of above two devices were found together,

( 3 ) A new variety of the coins of Mahendrāditya has come to light wherein the legend is written in two lines as ( i ) *Śrī Mahendrā* ( ii ) *ditya*, and the script is not in the usual box-headed character found in repoussé coins.

All the coins of this hoard are in an excellent condition of preservation and round in shape. They are struck repoussé having blank reverse.

The rulers Śrī Nandanarāja and Stambha are coming to light first time; and therefore identification of these rulers is difficult, but it is clear that they were not far from the Nala rulers of Bastar. It may, therefore, be supposed on the basis of pattern that probably they belong to the Nala dynasty.

A-6

## AN UNPUBLISHED COPPER-PLATE GRANT OF ŚILĀDITYA (IV) OF VALABHI SAṀVAT 387 (706 A. D)

**Dr. P. C. Parikh**

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An unpublished Copper-plate grant was incidentally discovered by Shri Jethsurbhai Jivabhai Boricha, while digging his field at Talaḷā of Junagadh District, Gujarat State. It was procured by P. V. Dholakia, Curator, Junagadh Museum.

The grant has been engraved on a set of two copper plates which have been inscribed on one side only. The record consists of 57 lines, 27 being inscribed on the first Plate and 30 on the second. The characters belong to the Western variety of Southern characters and quite resemble those of the other Copper-plate grants of the Valabhi kingdom. The language of the record is Sanskrit. Excepting the three customary verses quoted from the Dharma Sāstra, the whole record is in prose.

The inscription opens with the auspicious word *svasti*. It records a religious gift issued from the victorious military Camp at Gravulaṭaka. The donor of the grant is king Śilāditya IV of the Maitraka lineage. The Donee of the record is Mādhava, son of Vengipati, who was a Brāhmaṇa of Bharadvāja Gotra and immigrant of Pandārasi. The subject of grant is a field situated on the bank of Hiraṇyā in the Antaratrā division in Saurashtra. It measured 105 Pādāvartas. The Dūtaka (Executor) of the royal edict is Prince Dharasena. The grant was composed by Vajraṭa, son of Śarvasena. The grant is dated Saṁvat 387 Kārttika Ba 8, i. e. the 8th day of dark fortnight of Kārttika of the Valabhi year 387.

A-7

## LIGHTS FROM THE ALLURU BRĀHMĪ INSCRIPTION

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A Brāhmī inscription was discovered as early as 1923-24 in the village Allūru, Nandigama Taluk, Krishna District, Andhra Pradesh. This record still remains to be properly edited and its contents to be dealt with in detail,

This record is in Brāhmī characters of about 100 A.D. and its language is Prakrit. It records several gifts made by different persons in favour of the Buddhist monks of the Pūrvaśailiya sect.

Of the persons, who had made gifts, the Cedi King Māṇḍavya of the Aila clan and his officer Mahātalavara are worth mentioning.

The former donated a monastery with a garden, while the latter fiftytwo *nivartanas* of land, five hundred cows, sixty-four bullock-carts, four mules of both the sexes, earthen jars for storing grains, two copper boilers, four vessels of bell-metal, some *Yāvanakadīpikās* with oil-receptacles in the shape of the *vadāla*-fish, a tank and a permanent endowment of 1000 *Kārṣāpaṇa–Purāṇas.*

The record sheds welcome light on the dark period of the history of Āndhra country. The record, being fairly a long one, is of interest for the study of language of the area and age. It is also important for the study of :

(1) the history of South Indian Buddhism,

(2) the institution of slavery in South India,

(3) the connection of the Yavanas with the area,

(4) the history of South Indian numismatics, and

(5) the political history of the period.

A–8

## SIGNIFICANCE OF A COIN OF KUJULA KADPHISES

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The coins of Kujula Kadphises bearing the image of the Buddha show that the Kuṣāṇas were from the very beginning interested in settling themselves in India and therefore they adopted many Indian cultural trends. This attitude might have had cross-cultural impacts.

A–9

## THE TIRUCHENGODU PLATES OF ŚRĪRAṄGARĀYA : KALI 4685

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An attempt is made in this paper to analyse the contents of a Copper Plate charter that came to the notice of this writer from Tiruchengodu town in the Salem district of Tamil Nadu.

The set consists of ten plates wherein the obverse side of the first plate serves as the seal itself while the remaining nine plates ( numbered in Tamil ) contain the inscription proper in 156 lines of writing in Tamil language and script.

The charter records the creation of a *maṭhadharmam* by the founders of the Kongu country to one Kamakshi Thambiran ( manager of the *maṭha* ) within the precincts of the famous Ardhanārīśvara temple on the Full Moon day of the Vaikasi month in Īśvara year equivalent to the Kali year 4685, viz. 14th May 1584 A.D.

The inscription is a notable addition to the sixteenth century records of the Kongu country.

# INDIAN LINGUISTICS SECTION

## IL-1

## IMPORTANCE OF THE SUFFIXES AND ANUBANDHAS OF THE UṆĀDI-SŪTRAS AND THEIR INFLUENCE ON PĀṆINI

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The *Uṇādi-Sūtras* were formulated by Śākaṭāyana long before Pāṇini. The Uṇādi-suffixes play an important role in forming different words. The different suffixes and Anubandhas of the *Uṇādi-Sūtras* change the meanings of the words. This paper discusses the role of these suffixes and Anubandhas played in different Prakaraṇas ( e. g. Svara, Ṇatva, Ṣatva and Strītva etc. ) of the Sanskrit grammar. It cannot be denied that while formulating certain Sūtras Pāṇini accepted the Anubandhas of the *Uṇādī-Sūtras.*

## IL-2

## THE ORIGIN AND CHARACTERSTICS OF ORIYA LEXICOGRAPHY

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The term lexicography comes under applied linguistics in the modern age. The earliest Indian lexicographer in modern Indian languages virtually happens to be the most celebrated poet Upendra Bhanja who lived and wrote in the seventeenth century and is unrivalled till to-day by means of his mastery over diction, rhetoric, and prosody. He was a mal-adjusted personality with star-crossed destiny reached in its climax, once appeared as a shining star in the literary sky is praised till to-day for his valuable contributions from top to the lower rung of the ladder. Upendra Bhanja has overcome the ocean of words and succeeded in his mission by adopting all the classical Sanskrit words in Oriya literature. He proved his unchallenged ability by composing a lexicon under the caption *Gītābhidhāna* to serve the scholar community as a memory-aid which also helps the reader to improve vocabulary.

It deserves mention here that the then existing Indian lexicographical system was followed by two classifying principles, viz. homonyms and

synonyms. Upendra Bhanja in his *Gītābhidhāna* followed the homonyms, which relieved scholars of the burden of a quest for related poetic dictions with sufficient couplets. There are 441 couplets in all deaiiing with 977 dictions. Each diction has its equivalents up to 3242 words.

Bhanja has used six Sanskrit dictionaries to compose the *Gītābhidhāna* which includes *Trikāṇḍa*, *Yādava*, *Medinī*, *Biśvaprakāśa*, *Śāśvata* and *Amarakośa*, and mostly he has based his work on the Chapter on Nānārtha-prakaraṇa of the *Amarakośa*. It is a matter of miracle to note that some of the eminent scholars like Gopala Chandra Praharaj ( in his *Purṇa-candra-Bhāṣākośa* ), Dr. Natabara Samantaray and Bijaya Prasada Mohapatra have not mentioned the *Gītābhidhāna*, a noble work of Upendra Bhanja.

Under the above environment it can be said that, not only in Oriya but also in all modern Indian languages *Gitābhidhāna* which was produced in the 17th century is the first lexicon of vital importance among existing dictionaries produced so far.

## IL–3

# भवानन्दस्य कारकविवेचनम्

**अरविन्द कुमार**

संस्कृत विभाग, कुरुक्षेत्र विश्वविद्यालय, कुरुक्षेत्र

कारकार्थनिर्णयात्मकं विषयमवलम्ब्य 'कारकचक्र'नामकं पुस्तकं नवद्वीपानिवासी नैयायिकशिरोमणिर्महामहोपाध्यायः भवानन्दासिद्धान्तवागीशः प्रणिनाय । अस्य च ग्रन्थस्य प्रणयनकालः खीष्टाब्दस्य षोडश-शताब्दम् इति मन्यते । ग्रन्थोऽयं शाब्दबोधमञ्जरी शब्दार्थ-सारमञ्जरी वेति नामान्तरस्य ग्रन्थविशेषस्य अंशविशेष इति प्रतीयते, यतः कलिकातास्थ-'संस्कृतसाहित्य-परिषत्'-पुस्तकालयसंरक्षितप्राचीनहस्तलिखितादर्शपुस्तके' इति शाब्दबोध-मञ्जर्यां षट्कार-कविवेचनम्' इत्येवं परिसमाप्तिर्दृश्यते । इदं च चौखम्बासंस्कृत-पुस्तकालयद्वारा वाराणसीतः पुनः १९४२ तमे खीष्टाब्दे प्रकाशितम् ।

ग्रन्थेऽस्मिन् वैयाकरणमतमनुसृत्य कारकवर्णनं विधाय न्यायदृष्ट्या कारकविवेचनं विहितम् । नैकेषु स्थलेषु शाब्दिकमताद् भवानन्दस्य विरोधोऽपि दृग्गोचरीभवति । चिरकालाद् ग्रन्थोऽयं विदुषां शोधच्छात्राणां च दृष्टिगोचरतां न समायातो येन भवानन्द-सिद्धान्तवागीशकृतं कारकविवेचनं तिरोहितमिवाभवत् । परं नैतत् तिरोहितं विदुषां यद्

भवानन्दस्य कारकविषये सन्ति काश्चन नूतना उद्भावनाः । तथाहि नैकैः विद्वद्भिः 'कारकार्थनिर्णय'नाम्ना 'षट्कारकविवेचन'नाम्ना वा ग्रन्थोऽयं समुद्धृतः तथा चास्य ग्रन्थस्य अध्ययनेन वैयाकरणानां नैयायिकानां च कारकविषयकमन्तव्येषु कश्चिन्नूतनः प्रकाशः संभवेत् । अमुमेवार्थं मनसि निधाय निबन्धोऽयं प्रस्तूयते आशास्यते च विदुषां सत्परामर्शेन एतद्विषयकं मम ज्ञानं स्फीततरं भविष्यतीति ।

## IL–4

## LAMBANI LANGUAGE : SOME FEATURES

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A brief account of the people– the language belongs to Indo-Aryan Family—closely resembles Marwari, a dialect of Rajastani– the declension system of nouns and adjectives–gradually developing into an analytical language–borrowings from Kannada.

## IL–5

## भोटभाषानुवादाद् भीमसेनीयधातुपाठस्य मूलसमुद्धारः

**डॉ. विश्वनाथ भट्टाचार्य**

विश्वभारती, शान्तिनिकेतन

पाणिनीयो धातुपाठो भीमसेनादिभिराधुनिकैः परिशोधितः पूरितशेषश्च कालेन महता प्रक्षेप-कालुष्य-निरासहेतोर्व्यामोहकः समजनि ।

एवंविधे व्यतिकरे दिवाकर-मैत्रेय-क्षीरस्वामि-शरणदेव-देव-श्रीकृष्णलीलाशुक-बृहस्पति-सर्वानन्द-सायण-देवराज-दुर्गादास-रमानाथ-विठ्ठल-नारायण-दीक्षितादिभिर्बहुभिरस-कृत् स्मृतोऽपि भीमसेनीयो धातुपाठो नाशमुपगतः ।

परन्तु तिरोहितमूलोऽपि भैमधातुपाठो दिष्ट्या भोटभाषानुवादेन रक्षितः । कुरुक्षेत्रस्य पवित्रब्राह्मणवंशे जातः पण्डितः कृष्णोदयो नाम पाणिनिधातुसूत्राख्यं तमनुवादं संचस्कार । रत्नधर्मकीर्तिना विहितोऽयमनुवादः पोतलाख्ये महाप्रासादे ।

अस्माद् भोटानुवादाद् भीमसेनीयधातुपाठस्य मूल-संस्कृतसमुद्धारो जनेनानेन सविचारं सम्पाद्यमानो व्याकरणशास्त्रस्य महोपकाराय विश्वभारतीविश्वविद्यालयेन क्रमशः प्रकाशयिष्यते ।

IL-6

## PLACE-NAMES OF BENGAL AND PRE-ARYAN LANGUAGES

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In Bengal most of the popular place-names cannot be explained with the help of Indo-Aryan languages. To find out the meaning of these words we have to take the help of the pre-Aryan languages, specially the language of the Austro-Asiatic people. There are few place-names which have come from Tibeto-Chinese and Dravidian stocks. The only cause of it : Aryan civilization came into Bengal very late. Before the Aryans, Bengal was inhabited by the Austro-Asiatic or Kol people. They gave the names of the villages in their own language. Many of the place-names in Indo-Aryan languages were done by the Bramhanical society. In Muslim period also, many villages lost their original names they being replaced by Musalmani ones. Still most popular suffixes for place-names are of Austro-Asiatic origin. Not only in Bengal, in Bengal-Bihar frontier also, place-names get the same characristics. A few examples are given here :

( 1 ) *Banga* ( Bengal ) has come from the word *Bongā* ( spirit, god, worship etc. example *Kāli-Bongān* ) *Gauḍ* > *gyaḍ* ( place, country fort ) ( 2 ) Some popular suffixes denoting place-names may be mentioned here. *dā* : *Seāldā, Māldā, Mechedā, Beldā* etc. > *dā'c* (water) ( 3 ) *ṛā*: *Howṛāh. Ṛāhaṛā, Baguṛā* etc. except *Bānkuṛa* > *Oṛā* ( House ) ( 4 ) *sol* : *Bhūmij Dhansol, Sakhisol, Asansol* etc. > *Sol* ( paddy field ) ( 5 ) *ḍāhi* or *ḍihi* : *Bhāgnādihi, Dihi Bāgnān, jaja dahi* etc. > *ḍāhi* ( field ) ( 6 ) *bāṛ* : *Kot-bār, dohābāṛ* etc. *bāṛ* ( village ) ( 7 ) *āṛā* : *Bhuya āṛā, Bāmunāṛā* > *ārā* ( road, bank, cross-road ) ( 8 ) *Rāchi* > *rāchā* ( coutryard ) *sāi* : *Saibāri* : *Balisāi* etc. > *sāi* ( village ) In Southern Bengal, there are some suffixes for place-names which come from Dravid root : *māl* : *Bāṛimāl, Keoṛāmāl, Kelomal* etc. > *māl* ( highland ). In Northern and Eastern Bengal there are few Tibeto-chinese names.

Most of the village-names and popular suffixes denoting dwelling place have come from Austro-Asiatic source.

IL-7

# भारत की एक भाषा-एक लिपि

डॉ. अश्वनी कुमार चतुर्वेदी 'रावेश'

इलाहाबाद विश्वविद्यालय, इलाहाबाद

भारतवर्ष की लगभग ८२६ भाषाओं, उपभाषाओं और बोलियों को वाच्यार्थ की दृष्टि से सांस्कृतिक संख्यों की आधृति पर, इतिवृत्तात्मक परिवेश में, व्याकरणिक वैविध्य से परे, भाषाशास्त्रीय चिन्तन की चरम चिति में एकात्मकता से अनुस्यूत माना जा सकता है। भाषा के पांच अंगों-ध्वनि, शब्द, रूप, वाक्य और अर्थ-के आधार पर संस्कृत के परवर्ती विकास के रूप में सम्पूर्ण आर्य और अनार्य भाषाओं का अध्ययन अपेक्षित है। भाषा ही संस्कृति, सभ्यता और समाज की संवाहिका है तथा मात्र ध्वनि संकेतों की व्यवस्था है। यह निर्विवाद है कि भारत की संस्कृति एक है, समाजगत मूल चिन्ता धाराएं एकरूपिणी हैं और इस संस्कृत तथा समाज की अभिव्यक्ति भी एक ही भाषा से होगी। भाषा-वैज्ञानिक यह मानते हैं कि प्राचीन, मध्यकालीन तथा आधुनिक आर्यभाषाओं के स्वर तथा व्यंजन, संस्कृत के ही पश्चात्वर्ती विकास हैं। मॅक्समूलर के अनुसार 'मुण्डा' भाषाओं में ३ वर्ण परिवार की भाषाओं के सभी स्वर प्राप्त होते हैं। 'द्रविड़' शब्द का विकास संस्कृत के 'द्रमिक' शब्द से हुआ है। वराहमिहिर ने 'द्रमिड़' शब्द का प्रयोग भरतमुनि प्रयुक्त 'द्रमिक' शब्द के स्थान पर किया। पालि में इसका रूप 'दमिल' हो गया है। द्रविड़ भाषाओं में प्रमुख है तमिल, तेलुगु, मलयालम् और कन्नड, जिनमें संस्कृत शब्दों का प्रयोग प्राप्य है। तेलुगु में तो ७० प्रतिशत शब्द संस्कृत से आयातित हैं। साथ ही केवल काल एवं क्षेत्र के अन्तर के कारण ही आर्य और द्रविड़ादि भाषाओं की लिपियों में विभिन्नता है अन्यथा इनकी उद्भूति अधिकांशतः ब्राह्मी लिपि से हुई है और विभिन्न भाषाओं की व्याकरणिक कोटियों में साम्य-दर्शन भी संभाव्य है। अस्तु, ऋग्वेद के लगभग १५० भाषा चिन्तकों एवं ३० व्युत्पत्ति-विशेषज्ञों की परम्परा के समुच्छ्वास से सम्पूर्ण भारत में एक भाषा और एक लिपि की परिणति होगी।

## IL–8

## WHERE SUFFIXES SEEM TO BE NOMINAL STEMS

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Pāṇini formulated seven rules ( 5.2.27 – 5.2.32 & 5.2.34 ) to accept the position that suffixes may immediately be added to prefixes as well. The words treated therein are *vi–nā*, *vi–śāla*, *vi–śaṅkaṭa*, *pra–kaṭa*, *ut–kaṭa*, *ava – kaṭa*, *ava-kuṭāra*, *ava-ṭīṭa*, *ava-nāṭa*, *ava-bhraṭa*, *ni-biḍa*, *ni-birīsa*, *upa–tyakā* and *adhi–tyakā*. Obviously, *nā*, *śālac*, *sañkaṭac*, *kaṭac*, *ṭīṭac*, *nāṭac*, *bhraṭac*, *–biḍac*, *–birīsac* and *–tyakan* are treated as suffixes. Interestingly, many of these suffixes resemble nominal stems in form. Similar is the case with such suffixes as *putraṭ*, *–cuñcup*, *–caṇap*, *–yugac*. *–tailac*, *–śākaṭac*, *–śākinac*, *gosṭhac*, *–valac*, *-kalpap*, *–deśya*, *–deśīyar*, *–jātīyar*, *–rūpap –pāśap* etc. The possibility of their being treated as nominal stems is judged in the paper.

## IL–9

## DEFINITENESS IN ORIYA

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Oriya uses the suffixes–*ti* and–*ka* to denote the degree of definiteness. The details of their syntactic functions are analysed and presented.

## IL–10

## MĀDHYANDINĪYA PECULIARITIES OF PRONUNCIATION

**Dr. G. V. Devasthali**
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The *Pratiñāsūtra-pariśiṣṭa* and several *Śikṣās* of the Mādhyandinīyas ( *Śukla YV.* ) have noted various peculiarities of pronunciation observed in their Vedic recitation. Some of these are stated and illustrated in this paper : e. g. य = ज; ष = ख; व = व्व; व(र्हि)षे = व(रेहि)षे; शतव(ल्श) = शतव (लेश); पि(तृ)मते = पि(त्रे)मते.

The final *visarga* is pronounced variously under the influence of the preceding vowel, as ह, हा, हि, हु, हे and हो. In this connexion the Śikṣākāra says : हकारो नैव मन्तव्य इति शास्त्रव्यवस्थितिः ।

## IL–11

## CASE ENDING IN BHOJPURI

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Bhojpuri case-endings are found to have developed from the tendencies found in Apabhraṁśa stage of the Indo-Aryan evolution of language. Though Prakrit stage shows the tendency of keeping the basic form intact while using the case-ending, almost all its case-endings can be affiliated to those in Sanskrit. Apabhraṁśa shows three major points of deviations — ( a ) suffixed case-ending forms become unsystematic and generally denote more than one case. ( b ) The work of case-ending began to be fulfilled by using separate particles or words. ( c ) In certain cases particles or words are used as post-positions along with basic forms already appended with case-endings resulting into double case-endings.

This paper illustrates different types of combinations of the bases and the case-endings available in Bhojpuri with a list and usage of all the three types of case-endings generally found in Bhojpuri usage.

## IL–12

## ऋग्वेदीय मतुबन्त शब्दों का भाषावैज्ञानिक विवेचन

**लक्ष्मीश्वर झा**

संस्कृत विभाग, भागलपूर विद्यापीठ, भागलपूर (बिहार)

ऋग्वेद में अष्टाध्यायी के ४१ मत्वर्थीय प्रत्ययों में से लगभग १७ मत्वर्थीय प्रत्यय प्रयुक्त हुए हैं जिनमें सर्वाधिक प्रयोग प्राय: २६० अंगो से बने मतुप् प्रत्ययान्त शब्दों के मिलते हैं । भाषा में लगभग ६० अंगों से मत् तथा लगभग २०० अंगों से वत् के रूप मिलते हैं । जहाँ उकारान्त अंग के साथ मत् का अधिक सुरक्षित रूप मिलता है वहाँ अदन्त एवम् अदुपध अंग से परिवर्त्तित रूप भी मिलता है । इससे भिन्न अंगों से मत् की अपेक्षा वत् के प्रयोग ही अधिक मिलते हैं । कुछ ऐसे भी अंग मिलते

हैं जिससे मत् तथा वत् दोनों के प्रयोग मिलते हैं। मत्त्व तथा वत्त्व के निर्धारण में निश्चित नियम नहीं दीख पड़ता है। प्राचीन भारत-यूरोपीय भाषा के अवेस्ता में भी मत् तथा वत् से बने रूप मिलते हैं। संज्ञा से जुड़े मतुप् प्रत्ययान्त पद विशेषण होते हैं यद्यपि कुछ संज्ञाओं के भी प्रयोग मिलते हैं। कुछ मतुबन्त शब्दों की प्रकृति के निर्धारण में विद्वानों ने सुकर मार्गों को नहीं अपनाया है यथा-अक्षण्वन्तः (१.१६४.१६), उदन्वता (५.८३.७) आदि में आक्षि एवम् उदक अंग से मतुप् मानने की अपेक्षा अक्षन् एवम् उदन् अंग से मतुप् मानने में अधिक सौकर्य है।

IL-13

## क्विबन्त नामधातुओं का भाषावैज्ञानिक विवेचन

तुलकृष्ण झा

संस्कृत विभाग, साहेबगंज कॉलेज, साहेबगंज, (बिहार)

ऋग्वेद के अध्ययन से ऐसा प्रतीत होता है कि धातु अपने मूलरूप में प्रातिपदिक का भी कार्य करते थे। ऐसे प्रातिपदिकों को व्युत्पन्न प्रातिपदिक सिद्ध करने के लिए वैयाकरणों ने अन्य प्रत्ययों से सर्वथा भिन्न, विशिष्ट एवं पूर्णतः सानुबन्ध 'क्विप्' प्रत्यय और उसके सर्वापहार लोप की कल्पना की। व्याकरण की दृष्टि से समुचित होने पर भी भाषाशास्त्रीय दृष्टि से यह निष्प्रयोजन प्रतीत होता है। क्विबन्त नामधातुओं के ऐतिहासिक एवं तुलनात्मक पद्धति द्वारा किये गये भाषावैज्ञानिक अनुशीलन से ऐसा प्रतीत होता है कि प्रारंभ में ये विना प्रत्यय के थे और लकारस्थानीय प्रत्यय जोड़कर बनाए जाते थे। संस्कृत साहित्य के वैदिक और शास्त्रीय संस्कृत के प्रमुख ग्रन्थों में उपलब्ध एवम् ऐतिहासिक पद्धति द्वारा विवेचित इस निबन्ध में इसके उनहत्तर प्रयोगों में से वैदिक संस्कृत में पन्द्रह तथा शास्त्रीय संस्कृत में चौवन प्रयोग वर्णित हैं। जिनमें अर्थ की दृष्टि से आचरण अर्थ तथा रूपावली की दृष्टि से लट् लकार प्रथम पुरुष एकवचन के सर्वाधिक प्रयोग हुए हैं। करना इच्छा तथा होना अर्थों में भी इसके प्रयोग यहाँ विवेचित हैं। नामधातु के अन्य प्रत्ययों की अपेक्षा इसके बहुत कम प्रयोग हुए हैं। पाणिनि-परम्परा के आचार्यों द्वारा तथा पाणिनि-परम्परा से भिन्न अन्य-परम्पराओं के लगभग तेरह आचार्यों द्वारा किये गये इसके अनुशासन भी निर्दिष्ट हुए हैं।

IL-14

## DISCUSSION OF THE NAME VIṬṬHALA KAVI IN MARATHI LITERATURE

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From the 13th c. A. D. to 20th c. A. D. we find that there are in all 53 persons having the name Viṭṭhala Kavi. The number of verses composed by these poets is not more than 5000. The first of these 53 poets is Viṭṭhala Galanda and the last one is Viṭṭhala Chakurkar. These poets were influenced by the deity Viṭṭhala in Maharashtra. The classification of these poets is as follows.

1 ) Mere name – Viṭṭhala 2 ) Name and surname – Viṭṭhala Galanda, Viṭṭhala Dixit, Viṭṭhala Rudra, Viṭṭhala Lad, 3 ) Name and village name – Viṭṭhala Bīḍakar, Viṭṭhala Chakurkar, Viṭṭhala Kavaḷāpurkar, 4 ) Name and Father's name – Viṭṭhala Anant, Viṭṭhala Brahmānanda, Viṭṭhala Narahari 5 ) Pupil, slave and servant : Viṭṭhala Kinkara 6 ) Son – Viṭṭhala Nandana, Viṭṭhaḷa Tanaya, Viṭṭhala Suta, Viṭṭhaḷātmaja.

In addition to these there are a number of other combinations possible.

IL-15

## THE ORDERING OF THE RULES IN PĀṆINI'S GRAMMAR

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The purpose of this paper is to elucidate the principles of the ordering of rules underlying Pāṇini's grammar.

It touches the problems of the *vipratiṣedha* ' mutual contradiction ' *utsargāpavāda* : ' special and general rules ', *ābhād asiddhatva* : ' simultaneous application ', *pūrvatrāsiddham* : ' linear ordering ', conjunctive and disjunctive ordering of rules.

Pāṇini makes special devices governing special cases of ordering. These special statements may give us knowledge of some underlying principles for the ordering of rules. The later *paribhāṣās* offer complex principles for deciding the ordering of rules. These appear to be the overgeneralised conventions.

There might be some unstated principles of the ordering of rules which are presupposed by Pāṇini but about which we are still in the dark.

## IL-16

## TECHNICAL TERMS OF PĀṆINI - CONCEPT OF BREVITY

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Pāṇini used some technical terms like *ṭi*, *ghu*, *bha* in his *Aṣṭādhyāyī* to obtain brevity. If words or letters, more than one are to be used as a group in many sūtras, there would be brevity in giving them a common designation ( *saṁjñā* ) and using that designation in all the relevant sūtras instead of mentioning every individual at each and every place. Hence Patañjali observes : " लघ्वर्थं हि संज्ञाकरणम् ".

For that purpose Pāṇini used some technical terms defining them in the beginning. His sūtras also have the quality of brevity in form to the minimum extent possible. Accordingly, a *paribhāṣā* has come to light thus : " अर्धमात्रालाघवेन पुत्रोत्सवं मन्यन्ते वैयाकरणाः ". Therefore it would be proper to use those technical terms in a brief form i. e. monosyllabic or at least disyllabic. Kaiyaṭa says in his commentary under the sūtra, " कर्मप्रवचनीयाः ", that लघ्वर्थंत्वात् संज्ञाकरणस्य लाघवप्रकर्षाय एकाक्षरा द्वाक्षरा वा संज्ञा कार्येति भावः ".

But in the *Aṣṭādhyāyī* we find a very few monosyllabic terms. There are more disyllabic terms and many more multi-syllabic terms. Such being the case Pāṇini must have had in his mind some other aim than brevity in form in using those multi-syllabic terms which are called *gurusaṁjñās* or *mahāsaṁjñās*.

In the present paper, an attempt is made to reveal the various benefits of the ideas in using the *gurusaṁjñās* and accordingly the concept of brevity aimed at by Pāṇini in this regard.

IL–17

## A FRESH ATTEMPT AT DERIVING SKT. PRĀGBHĀRA

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1. ( *a* ) Skt. *prāgbhāra*, if connected with *prāk* and *bhāra*, yields an absurd meaning.

( *b* ) Its use in the *Yogasūtra* 4.26 and in *Vyāsa–Bhāṣya* on *YS* 1.12 is an instance of senseless Sanskritisation. Scholars have already suspected the working of hyper-Sanskritisation in the form.

2. Emeneau derives

( 1 ) the BHS *prāgbhāra* " inclination, slope " from Pkt. *pabbhāra*, in turn developed from Skt. **prahvāra* ( < *pra* + *hvṛ* " to bend " ); and

( 2 ) the late Cl. Skt. *prāgbhāra* " multitude " from Pkt *pabbhāra*, developed out of Skt. *pra* + *bhāra*.

3. It is suggested here that *pabbhāra*, the acceptable Pkt. basis of the Skt. term ( *prāgbhāra* ), should better be seen as a development from the Skt. *upahvara* ( attested in the sense of " a slope " at *ṚV* 8. 6.28 ), with a loss of the initial vowel (*u*) through **pabbhara*.

IL–18

## तद्धित के अपत्यार्थक प्रत्ययों के कतिपय विवादास्पद शब्द

**दामोदर महातो**
संस्कृत विभाग, भागलपूर विद्यापीठ, भागलपूर ८१२ ००७

भाषा प्रवाहमयी सरिता-सी होती है। भाषा की गतिविधि और प्रवृत्ति के अनुसार ही वैयाकरण उसे संयत रूप से ले चलने के लिए कुछ नियमों की सृष्टि करते हैं। वैयाकरण की सबसे बड़ी सफलता है-उनके नियमों की व्यापकता एवं सटीकता। वैयाकरणों के सृष्ट नियम भाषा में शब्दों के प्रयोग पर निर्भर करते हैं। संस्कृत भाषा में भी वैसी ही स्थिति है। वैदिक काल और परवर्ती काल के शब्द-प्रयोगों को ध्यान में रखकर ही पाणिनीय व्याकरण की सृष्टि हुई। किन्तु तद्‌युगीन शब्दों को देखकर जो

तद्धितान्तर्गत अपत्यार्थक प्रत्ययों की कल्पना की गयी हैं - वे अतिव्याप्ति और अव्याप्ति दोष से रहित नहीं हैं। इसी दृष्टिकोण को ध्यान में रखकर प्रस्तुत निबन्ध में कतिपय विवादास्पद शब्दों का विवेचन किया गया है। यथा - पैङ्ग्य, काप्य, आश्वत्थ्य, भारद्वाजायन औग्रसैन्य, बाभ्रव्य, आर्ष्टिषेण, ओघवती, देवकी, कावषेय, वार्ष्णय।

## IL-19

## COMPOUND VERB CONSTRUCTION IN MARATHI AND TAMIL

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The use of compound verbs is one of the non-Indo-European features found in IA speech. The earliest occurrence of such usage is attested in Pali, one of the MIA dialects. It is widely used in Dravidian and now, we find this feature, as a pan-Indian idiom. As it appears at a comparatively later stage of IA speech and as it is very common in Dravidian it is suspected that IA must have developed this feature as a result of Dravidian influence. As it appears for the first time in Pali, whose birth place is Ceylon, it is suggested that this feature must have originated there, due to its geographical proximity with the Dravidian language speaking area. Another view regarding its origin is the well-known substratum theory. Neither of these, is conclusive as far as the origin of this feature in IA is concerned.

A number of syntactic features are being shared by Marathi and Tamil. The use of compound verbs is one of them. By compound verb, is meant the sequence of verb plus verb construction ( $V_1 + V_2$ ); of which $V_1$ forms the main verb and its usual meaning is retained. $V_2$ forms the auxiliary and its meaning is more or less modified into an aspectual or a model. An attempt is made in this paper to compare the use of auxiliary verbs in modern Tamil and Marathi. For this purpose, about 30 auxiliary verbs are collected from each language and their uses are being compared. About 50% of the verbs having the same meaning are found to be used in an identical manner in Tamil and Marathi. A few examples of such auxiliaries are given below :

| | *Tamil* | *Marathi* | *meaning as $V_1$* | *meaning as $V_2$* |
|---|---|---|---|---|
| 1. | pār | pāh | 'look' | trial |
| 2. | pōṭu | ṭāk | 'throw' | perfective |
| 3. | vaị | ṭhẹv | 'put, place' | preservative |

| | | | | |
|---|---|---|---|---|
| 4. | iru | āh / as / ho | 'be' | progressive / |
| 5. | var | ye | 'come' | perfective / capacity |
| 6. | pō | jā | 'go' | perfective |
| 7. | koṭu | de | 'give' | perfective |
| 8. | vēṇṭu | pāh | 'want' | obligation |
| 9. | muṭi | śak | 'to be able' | capacity |

Consider the following sentences :-

T. nāṉ collip pārkkiṟēṉ

I say aux-

I will tell

M. mī sāṅgūn pāhto

I say aux-

"I will tell"

In both the languages, the auxiliaries *pār* and *pah* denote the meaning, that is, the speaker will try to convince a third person by talking to him. Similarly sāṅgūn ṭhev (M) and collivai (T) denote the same meaning, that is, the speaker has told something to a third person for some benefit in the future.

IL-20

## ĀKĀṄKṢĀ AS A CONDITION OF ŚĀBDABODHA

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For the emergence of *śābdabodha* (understanding of the meaning of a sentence) several factors are involved. : *Ākāṅkṣā* (semantical expectancy), *Yogyatā* (competency), *Āsatti* (proximity), and the desire of the speaker (*Tātparya*). A sentence is a syntactic structure. Each word expressing its individual meaning which finally contributes to the emergence of the sentence-meaning. Out of these three, *Ākāṅkṣā* has a specific contribution in the *śābdabodha*. It should be understood that not *Ākāṅkṣā* but *Ākāṅkṣā-jñāna* (the cognition of expectancy) is the condition. Several definitions of *Ākāṅkṣā* have been advanced by the Mīmāṁsakas and the Naiyāyikas. Is it a relation of the adjective (*viśeṣaṇa*) and substantive (*viśeṣya*) ? Or is it

the capacity of being related as adjective and substantive? Or is it simply the relation of *avinābhāva* ( one not being without the other )? Or is it the desire of the hearer i. e. to say when he hears a word and expects the other. In that case how desire can be related to the word? But we say a word is possessed of *Ākāṅkṣā*. Further, if it is a desire then what is the necessity of *tātparya-jñāna* which is also an accredited condition of *śābdabodha*? The *Nyāyakusumāñjali* deals with this problem. The view-points of Udayana, Vardhamāna and Jagadīśa of the Navya-Nyāya school have been taken into consideration.

IL–21

## अर्थनिर्णयसाधनानि

**डॉ. कमला कान्त मिश्र**

एन्. सी. इ. आर टी.; श्रीअरविंद यार्ग, नई दिल्ली–११००१६

भाषायां प्रामुख्येन द्विविधः शब्दराशिः उपलभ्यते-एकार्थकः अनेकार्थकश्चेति। तत्र अनेकार्थकशब्दविषये प्रश्नोऽयं समुदेति यत् अनेकेष्वर्थेषु कस्तावानर्थः स्वीकर्तव्य इति। प्रश्नस्यास्य समाधानाय भारतीयभाषाविचक्षणैः अतिप्राचीनकालतः नैके उपायाः अनुसन्धीयन्ते। तेषां यावच्छक्यं विवेचनमत्र प्रस्तूयते।

इयञ्च अनेकार्थता द्विविधा। तत्र प्रथमा यथा 'हरि' शब्दस्य अनेकार्थत्वं कोशादिषु स्पष्टम्। द्वितीया तु व्यंग्याद्यर्थेषु स्फुटा यथा 'सूर्योऽस्तं गतः' इति वाक्ये। एतयोः अनेकार्थतयोः मध्ये प्रथमायाः समाधानोपायाः प्रामुख्येन इमे परिगण्यन्ते :–

1. संयोगः ( Association )
2. विप्रयोगः ( Dissociation )
3. साहचर्यं ( Companionship )
4. विरोधिता ( Opposition )
5. अर्थः ( Purpose served )
6. प्रकरणम् ( Context )
7. लिङ्गम् ( Indication )
8. अन्यशब्दस्य सन्निधिः ( the vicinity of another word )

9. सामर्थ्यम् ( Capacity )
10, औचित्यम् ( Propriety or congruity )
11. देशः ( Place )
12. कालः ( Time )
13. व्यक्तिः ( Grammatical gender )
14. स्वरादयश्च ( Accent etc. )

द्वितीयायाः समाधानोपायास्तु इमे

1. वक्ता ( Speaker )
2. बोद्धव्यः ( Person addressed )
3. काकुः ( Intonation )
4. वाक्यं ( The sentence )
5. वाच्यः ( Expressed primary meaning )
6. अन्यसान्निधिः ( The presence of another person )
7, प्रस्तावः ( Proposal )
8. देशः ( Place )
9. कालः ( Time )
10. चेष्टा ( Gesture )

एतेषाम् अर्थनिर्णयसाधनानां सोदाहरणं विवेचनं लेखेऽस्मिन् सविस्तरं प्रस्तूयते ।

## IL–22

## MEANING OF ĪPSITA IN PĀṆINI'S KĀRAKAS

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1. *Kāraka* means a factor or component of action.

2. The word *īpsita* is used at three places–Karma, Sampradāna and Apādāna.

3. At all the three places the word *īpsita* connot connote one and the same relation.

4. The real connotations at the three places.

5. Effects of misconception of Bhaṭṭoji.

IL–23

# PRE-ĀRYAN TOPONYMS OF ASSAM

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Few important place-names of Assam, ancient and modern, are discussed as the Dravidian Toponyms.

*Gohāti* :– *Guāhati* – The Anglicised form 'Gauhati' is the capital city of Assam. In the writings of some European writers of 19th century A. D. we can see its name as 'Gohatti' (in M'cosh's "Topography of Assam") and 'Gohati' (in Martin's "Eastern India" and in F. Bucchanan's "General view of the History of Kamrup") the latter is prevalent among the local people. So *Gohaṭṭi* > *Gohāṭi* which means the fertifiled village or town ( *haṭṭi* > *hāṭi* ) on the enclosure of mountains ( *Kō, go* ).

*Kāmarūpa* : *Kāmaru* : The ancient name of North-eastern India. Kàmarūpa is the aryanised name ('*Kāmru*') of Pre-Aryan origin which means the open country or fertile land ( *kāma–* ) or inhabiting place or top of a hill ( *kām–*, *kum–* ) while – *ru–*, *rā–*, *ri* are suffixes to denote the place-names.

*Pragjyotiṣa-pur* : The other ancient name of this city. It is the Aryanisation of the groups of pre-Aryan words *pārgo* ( *Kō* ) *tuti-is* which means the inhabating place ( *-is* or–*iss* ) on the proximity or on the top ( *tuti* ) of the rocky or expanded ( *pār* ) mountains ( *Kō, go* ). Pura is itself a pre-Aryan word used to denote a town or city.

*Paṇḍu* : *Pāda* + *aṇḍu* ( *-aṇḍo* ) > *Pāṇḍu* is situated on the slope of mountains ( *pāda* ) on the western side of Gauhati and *–aṇḍo* and *aṇḍu* are used as suffixes to denote place-names. So *Pāṇḍu* is a fortified locality ( *-aṇḍu* ) on the proximity of mountains ( *Pāda* ).

*Dispur :* The temporary capital of Assam, situated on the southern part of present Gauhati *–is* or *–iss* is a suffix to denote a place-name. So Dispur, Tizpur ( > Tezpur, another hilly town of Assam ) means the inhabiting locality ( *–is*, *–iss* ) on the top ( or proximity ) of the hills ( *Tip, Tippai, Tippa, dibba, ḍepa* ).

## IL–24

# ON SOME BHOJAPURĪ WORDS

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Bihārī which is derived from Māgadhī, consists of three defined groups : Bhojapurī, Maithilī and Magahī. The first one i. e. Bhojapurī is influenced by Kosalī also and is not deficient in *tatsama* words.

In the present article I have tried to trace the development of the following Bhojapurī words— अइपन (*aipana*), अहेर (*ahera*), खुज (*khuja*), गोलछनी (*golachanī*), नहरनी (*naharanī*), नेम (*nema*), बतुस (*batusa*), बैन (*bäina*), पइस (*paisa*,) and जुगुत (*juguta*).

## IL–25

# A BRIEF NOTE ON INFLUENCE OF TELUGU ON DECCANI URDU LANGUAGE

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1. Various theories regarding the origin of Urdu, and formational development of the Urdu language of Deccan.

2. Special Features of Urdu of Deccan, with special reference to the influence of Marathi and Kannada.

3. Development of Deccani Urdu as a literary language during Bahamani Qutubshahi and Ataf Jahi period.

4. Deccani Urdu - as a spoken language in the Telugu speaking area and its influence.

5. The impact of Telugu on Deccani under socio-cultural and political background.

6. Borrowing of Telugu words, idioms etc. by Deccani Urdu.

(a) Phonetic – morhphological and semantic changes in the borrowed words.

(b) Origination of mixed style with Deccani Urdu and Telugu words and phrases etc.

IL–26

## THE CRITERIA FOR PRIORITY IN CASES OF CONFLICT

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There are many cases where rules of particular types are given preference in application with a view to arriving at the desired forms. With regard to augments it is stated that an augment should be added first and then a substitute (cp. the maxims आगमादेशयोरागमः and आदेशादागमः). Rules prescribing elision are generally given preference as seen from the maxims सर्वेभ्यो लोपः etc. There are five operations or *vidhis* populary known by the terms, *pūrva*, *para*, *nitya*, *antaraṅga* and *apavāda* among which by a general convention the latter one is stronger than the former one as stated in the Paribhāṣā: पूर्वपरनित्यान्तरङ्गापवादानामुत्तरोत्तरं बलीयः The *Antaraṅga Paribhāṣā*, if scrupulously followed, comes in the way of many correct words, and its application hence requires to be prevented in many cases. The strongest rule, which supersedes all other rules irrespective of any kind if they come in conflict with it, is the *Apavāda* rule. A *Bahiraṅga* substitution of *lyap* supersedes even *Antaraṅga* rules. Sometimes the general rule takes effect even where the *Apavāda* has been applied. This subject is mainly based on the Paribhāṣā: पूर्वपरनित्यान्तरङ्गापवादानामुत्तरोत्तरं बलीयः that has spread over a vast number of grammar rules and has rendered to the right understanding of the rules of grammar.

IL–27

## AUTHORSHIP OF A LINE FROM THE MAHĀBHĀṢYA

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In his studies, Kielhorn has mentioned a few lines which have been ascribed to Patañjali in his edition of the *Mahābhāṣya* but which might be better regarded as Vārttikas of Kātyāyana. Besides these, however, there may be more such cases which deserve a careful examination, and that may lead towards a " settlement of a question which is of some moment for the history of Sanskrit grammar". One such case is studied here.

The Sūtra, *bhiyaḥ kruklukanau* (3.2.174), of Pāṇini derives in fact two forms, *bhīru* and *bhīluka*, from the root √ *bhī* with the addition of the suffixes *kru* and *klukan* respectively. There occurs a line, *bhiyaḥ krukan api vaktavyaḥ*

in the Critical Edition of the *Mahābhāṣya* as Patañjali's emendatory remark on Pāṇini's rule, and intending to derive the formation *bhīruka* also. This line of Patañjali is suspected in the paper as a Vārttika, and then a thorough study is carried on the manuscript-evidences provided by Kielhorn in his Critical Apparatus. Now if the line in question is considered a Vārttika, it being the only Vārttika on the Sūtra, as the 'first' Vārttika there, it does contain in it a Pratīka-word ( viz. *bhiyaḥ* ) from the Sūtra and thus satisfies the speciality attached to the first Vārttikas. Some other evidences support this opinion too. The conclusion follows that it is an instance of carelessness of copyists at a certain stage, which was responsible for its having come down later wrongly as a line from the *Mahābhāṣya*, though its real author was Kātyāyana.

## IL–28

## THE MĀNAVA-ŚRAUTA-SŪTRA AND THE MAITRĀYAṆI-SAṀHITĀ : A LINGUISTIC COMPARISON

**Smt. Vidya Sarma**
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The paper undertakes a comparison of the language of the *Mānava-Śrauta-Sūtra* and the *Maitrāyaṇī-Saṁhitā*. The following topics are taken for consideration :

( i ) Declension ( ii ) Conjugation ( iii ) Vocabulary.

The discussion is restricted to the portion of these texts containing the description of the *Prāksomīya* rites.

## IL–29

## अनित्यः शब्दः

**जी. अंजनेय शास्त्री**
के. व्ही. के. संस्कृत कॉलेज, गुंतुर ५२२००२

१. ध्वनिवर्णात्मकशब्दस्यार्थोपस्थापनपटुत्वम् तत्र वर्णात्मकशब्दस्य विशेषप्राबल्यम् ।
२. शब्दधर्मिकसंशयाः ।
३. शब्दानित्यत्वस्थापकहेतुत्रयम् ।
४. शब्दानित्यत्वसाधकम् आदिमत्त्वैन्द्रियकत्वकृतकवदुपचाररूपं हेतुत्रयम् ।
५. निरुक्तेऽपि शब्दस्यानित्यत्वोपपादनम् ।

IL–30

## CHITTAPA AND THE SUBHĀṢITAS ASCRIBED TO HIM

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Chittapa was a poet and grammarian of the 11th century. He was a contemporary of Bhoja (A. D. 1000–1055), the Parmāra king of Mālavā. This poet was an admirer of the king of Kuntala, probably the Cālukya King, Someśvara (A. D. 1043–1068) of Kalyāṇa.

Subhāṣitas ascribed to this poet in various anthologies number fiftyone. Most of the verses are eulogistic with reference to a king. His stanzas have the grace and sparkle which one associates with the best Subhāṣitas. His verses were popular to such an extent that some eminent Ālaṁkārikas quote his verses as illustrations of alaṁkāras.

His two verses cited in *Gaṇaratnamahodadhi* reveal that he could also compose fine verses, which would serve as illustrations for certain grammatical rules.

Here all the verses attributed to Chittapa are compiled and edited with variant readings. In the Introduction, the author has also discussed the variant forms of the poet's name, his probable place, time, leanings, poetic style etc.

IL–31

## वर्तनी और लिङ्ग बोध में भ्रान्तियाँ

**डॉ. महेश दत्त शर्मा**

एन्. एम्. एस्. एन्. दास पी. जी. कॉलेज, बदायूँ (उ. प्र.)

भाषा में वर्तनी और लिङ्ग दोनों का विशेष महत्त्व है। 'वृतु वर्तने' धातु से निष्पन्न तथा लोकव्यवहृत होने के कारण इसको वर्तनी (Spelling) कहा जाता है। लिङ्ग लोकाश्रित होता है - यह व्याकरणसंमत मत है।

वक्ता के अभाव में कभी-कभी एक स्थान से दूसरे स्थान पर पुस्तकमुद्रित वर्तनी के आधार पर भाषा में स्थायित्व और परिवर्तन दोनों की बहुत संभावना है;

क्योंकि जब किसी शब्द की वर्तनी की अशुद्ध रूप से पुनः पुनः आवृत्ति होती रहे तो उसके शुद्ध स्वरूप (आकृति) में विकृति उत्पन्न हो सकती है। यही बात लिङ्ग ज्ञान में भी है। लेखक-पाठक, वक्ता-बोद्धा, किस प्रकार वर्तनी और लिङ्ग निर्धारण में भ्रान्त होते हैं? इस विषय की प्रस्तुत शोधपत्र में उदाहरणमुखेन विस्तार से चर्चा की गयी है।

IL-32

## द्रोणो व्रीहिः

**डॉ. नन्दकिशोर शर्मा**
१८, लेक्चरर क्वाटर्स, बिहार विश्वविद्यालय, मुजफ्फरपूर

संस्कृतवैयाकरणैः द्रोणो व्रीहिरित्यस्य प्रथमाप्रयोगमन्तरेण विवेचनं कृतम्। निबन्धेऽस्मिन् 'सेवकः द्रोणं व्रीहिं क्रीणाति' इत्येतस्य वाक्यस्य रूपान्तरणपद्धत्या निष्पत्तिः प्रदर्श्यते।

एतदपि विविच्यते यत् उपरिलिखितं वाक्यं सरलं नहि, अपि तु वाक्यान्तरगर्भम्।

यदि शङ्क्यते यत् उपरिनिर्दिष्टं वाक्यं नहि वाक्यान्तरगर्भं तदनौचित्यावहम्। अनेकविधानां वाक्यानां निष्पत्त्यै नियमानां प्रतिपादने सौविध्यमेव स्वीकरणीयम्। यदि उपरिलिखितस्य अधोलिखितयोः वाक्ययोश्च निष्पत्तिः एकस्या एव आन्तरसंरचनाया जायते तर्हि निष्पत्तिरियं ग्राह्या। एतदेव मत्वा उपरिलिखितं वाक्यं वाक्यान्तरगर्भमिति प्रतिपाद्यते यथा 'सेवकः व्रीहिं क्रीणाति सेवकः द्रोणेन व्रीहिं परिमाति च', 'सेवकः व्रीहिं क्रीणाति द्रोणेन परिमाप्य'।

IL-33

## INFLUENCE OF SANSKRIT ON SOUTH INDIAN LANGUAGES : ESPECIALLY TELUGU

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*Influence* : Sanskrit has tremendously influenced Indian languages, including the South Indian group. We come across *tatsama* and

*tadbhava* words as follows : Telugu : 70 %, Kannada 60 %, Tamil 25 %; Malayalam 65 %.

*Sanskritized Telugu* : The first literature worth the name appeared in Telugu in the form of the translation of the *Mahābhārata* rendered by Nannayya ( 11th cent. A. D. ) who is known as 'Ādikavi'. He retained 70% Sanskrit words in his Telugu translation.

*Telugu Grammar* : Nannayya also wrote a grammar of Telugu in Sanskrit Sūtra style, known as *Āndhra-śabda-cintāmaṇi*; Adharvana-charya wrote *Kārikās*, and Ahobalapaṇḍita wrote a commentary, all in Sanskrit. This is perhaps a unique feature that the grammar of Telugu is written in Sanskrit.

*Pervasion of Mārgakavitā* ( *Sanskritised Poetry* ) : The literary Telugu is Sanskritised. Use of Sanskrit words and compounds, constituting *Mārgakavitā*, generally eclipses *Deśikavitā*, which uses colloquial Telugu.

*Similarity in Telugu and Sanskrit* : Apart from lexical borrowings, the Telugu roots ( *dhātus* ) show a very close similarity to Sanskrit ( or Prakrit, e.g. हर–हरिंचुट, पठ–पठिंचुट etc. )

*Definition of Āndhra Word* : The *Aitareya Brāhmaṇa* refers to Āndhras as विश्वामित्रसंततीयाः and the word is derived from √ *andh* अन्धकारं राति (नाशयति) इति आन्ध्रः.

*Conclusion* : Some linguists class Telugu as a Dravidian language completely different from the Aryan Sanskrit. But vocabulary, compounds roots, Kāvya style, all show Sanskrit influence, so that Telugu looks like a South Aryan Language.

## IL–34

## SANSKRIT AND DRAVIDIAN LANGUAGES

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By 600 B.C. Sanskrit had already approximated largely to Dravidian and Austric (Kolien) in its vocables, syntax, grammar and idiom. Some serious students of the Sanskrit language, both in its earlier phase as in Vedic literature and in its later phase as it was evolving in Classical Sanskrit, could not but note how other languages had been influencing Sanskrit by giving it loanwords. The paper attempts to highlight the following :–

(a) To survey the contribution of orientalists and linguists in the field of Sanskrit and Dravidian languages.

(b) To trace the impact of other languages influencing Sanskrit by giving it loan-words.

(c) To discuss the role of Sanskrit in the development of religion, culture, art, philosophy etc.

(d) To elucidate the palaeographic significance of Sanskrit in relation to other South and North Indian languages.

(e) To study the linguistic, stylistic and symbolic variations of the Sanskrit language.

(f) To discuss briefly etymological and morphological importance of Sanskrit with reference to the South Indian languages.

(g) To shed further light on certain unsolved problems of Sanskrit and linguistics.

IL-35

## AṄGIKĀ (CHIKĀ-CHIKĪ BOLI) OF BHAGALPUR DISTRICT OF BIHAR

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1. *Area* :- *Aṅgikā* is said to be a dialect of the speech community which resided in *Aṅga–Janapada* (i.e. Bhagalpur, Monghyr, Purnea, Santhal Pargana and Saharsa). At present this dialect is spoken in several places of Eastern portion of Bihar as stated below :-

1. Bhagalpur-Banka subdivision, 2. Monghyr-Gogri Thana, 3. Santhal Pargana-Deoghar, 4. Saharsa, 5. Some portion of Maldah Dist. of Bengal.

2. Pāṇini mentions *āṅgī* which he classified under '*Prācyā*' speech form (*Aṣṭādhyāyī* 4-1-178). The script found in the stone-inscription confirms the existence of a certain form of dialect spoken in *Aṅga*. The earliest form of *Angikā* is found in the Ballad of *Sati Bihulā* :- a folk song of 17th century.

Grierson named this dialect as '*Chikā-Chiki*' which he perhaps gathered from the local people and classified the same as a subdialect to Maithili. He also mentioned a translation of the gospel in this dialect by Antonio, a Roman catholic Missionary at Boglipur on the Ganges in 18th century.

3. Phonological characteristics.

4. Morphological characteristics.

5. Lullabys: Marriage songs, Sohor git collection in *Aṅgikā*.

IL–36

## THE MEANING OF THE PARTICLE NAÑ : BHAṬṬOJI MISINTERPRETED BY KAUṆḌABHAṬṬA

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In the parlance of grammarians the meaning of the particle *nañ* is superimposition ( *āropaḥ* ) but not Absence or Negation ( *Abhāva* ). Bhaṭṭoji Dīkṣita also is of the same view and accordingly he records this in his work *Vaiyākaraṇa-Matonmajjanam.* Kauṇḍabhaṭṭa wrote two commentaries on the above and these works are known as the *Vaiyākaraṇa-Bhūṣaṇa* and the *Bhūṣaṇasāra*. In these works Kauṇḍabhaṭṭa, the commentator, interprets the Kārikās 39 and 40 in such a way that the reader comes to the conclusion that according to Bhaṭṭoji the meaning of *nañ* is *abhāva* only.

Kauṇḍabhaṭṭa, in *Bhūṣaṇa* introduces the Kārikā : *abhāvo vā tadārtho'stu bhāṣyasya hi tadāśayāt* ( Kārikā 40 ) with the following remark : *Tasmād abhāva eva nañartha ityāśayavān svamatam āha.* Similarly in the *Bhūṣaṇasāra* too he observes ; *Ghaṭo nāsti, abrāhmaṇa ityādav āropabodhasya sarvānubhavaviruddhatvāt pakṣāntaramāha.* But Nāgeśa refutes and ridicules him : *Tad bhrāntyaiveti spaṣṭaṁ bhāṣyavidām.*

So in this article an attempt is made to examine the views of Bhaṭṭoji and judge the validity of Kauṇḍabhaṭṭa's interpretation.

IL–37

## A NOTE ON PĀṆINI'S RULE अकथितं च

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Pāṇini has enumerated a rule 'अकथितं च' to account for certain syntactic peculiarities of constructions like :

1. गोपः गां पयः दोग्धि
2. गोपेन गौः पयः दुह्यते
3. सेवकः अजां गृहं नयति
4. सेवकेन अजा गृहं नीयते

It may be noted that the commentators have tried to list the verbs sharing the above peculiarities variously. In this paper there is an attempt to examine the position of the commentators and widen the scope of the operation of the above rule.

IL–38

## ETYMOLOGY OF 'JĀṬA'

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In several dictionaries we see artificial etymologies of the word *Jāṭa.* Some dictionaries derive it from *Yādava,* some from *jaṭā* ( of Śiva ) and some from *jāḍya.* But all these darivations are not historical and scientifie.

In Punjab the word *Jāṭa* is pronounced as *Jaṭṭa,* not as *Jāṭa.* In the twelfth century A. D. Hemacandra reads in his *Prakrit Vyākaraṇa jāṭṭa* derived from *Jarta. Jarta* is quoted in the *Cāndra Vyākaraṇa* ( cf. अजयद् जर्तो हूणान् ), which belongs to fifth century A. D. The *Mahābhārata* has *Jartika* : 'जर्तिका नाम वाहीकास्तेषां वृत्तं सुनिन्दितम्'. In the proverbs of the Punjabi language we see the same character of *jaṭṭa,* which was indicated by Karṇa in the Karṇaparvan of the *Mahābhārata.* Some western scholars say that the word *Jāṭa* belongs to the word '*Mesagetai*' of Greek. That is not true because

nobody can say that *jānu* of Sanskrit might be derived from '*gonu*' of Greek or Latin languages. Like the Gypsies the *Jāṭa* race might have migrated from India before the fifth century A. D. all over the world.

## IL-39

## PROGRESSIVE DRAVIDIANISATION OF INDO-ARYAN

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There is a substratum of non-Sanskritic vocabulary in all the speeches of the Middle Indo-Aryan and Neo Indo-Aryan. This vocabulary has been termed Deśi or Deśaja by the mediaeval and modern philologists and grammarians. These Deśi words may be traced to the Dravidian or Austric or Tibeto-Burman. The author examines some of these words in Hindi, Marathi, Maithili, Bengali, Assamese and Oriya, as for example '*chimuṭa*' (pincers), the verbal root *kuṭṭ* (to strike, to pound), the verbal root '*hall*' (to shake, to rock), the verbal root *kud* (to tread), the word *bila* (land with vegetation) with their present Dravidian affinities and conjectures that the major part of the Deśi vocabulary of the Indo-Aryan was contributed by the Dravidian tongues spoken in Northen India. While these tongues have disappeared, they have influenced and enriched the Indo-Aryan specially with regard to the names of Flora and Fauna including agricultural implements. The influence of Austric languages is noteworthy but less significant.

## IL-40

## 'असुर' – एक निर्वचनात्मक अध्ययन

**शिवसागर त्रिपाठी**
संस्कृत विभाग, राजस्थान विश्वविद्यालय, जयपुर–४

संस्कृत वाङ्मय में 'असुर' शब्द का प्रयोग प्रायः राक्षस के असद् अर्थ में होता रहा है, किन्तु यह शब्द मूलतः देववाची था। प्रजापति वैश्वामित्र का कथन – "महद्देवानामसुरत्वमेकम्" – इसकी पुष्टि करता है। इनकी प्रकृति का संकेत

वाल्मीकीय रामायण के निर्वचन में प्राप्त होता है, जहां इन्हें सुरा न ग्रहण करने के कारण 'असुर' कहा गया है। प्रस्तुत लेख में इनके असुरत्व की परीक्षा ब्राह्मण, उपनिषद्, निरुक्त तथा पुराणगत निर्वचनों से की गई है। साथ ही प्रस्तुत सन्दर्भ में भाषा-वैज्ञानिक तथ्यों का यथावसर संकेत करते हुए कोशों और उनमें प्राप्त व्याकरण सम्बन्धी व्युत्पत्तियों पर भी प्रकाश डाला गया है। ऋग्वेद-काल में असुरों (देवों) में हुए पारस्परिक संघर्ष या विघटन की ओर अनुमानाश्रित संकेत करते हुए यह स्पष्ट किया गया है कि असुर और उसके दानव दैत्यादि पर्याय विदेशों में गये एक वर्ग के साथ देववाची ही रहे, पर भारत में वे असदर्थ के द्योतक हो गए। भारत में रहा अन्य वर्ग असुर से अपनी भिन्नता सिद्ध करने के लिए सुर हो गया, जिसका पर्याय 'देव' और कतिपय घटक देव विशेष, तत् तद् देशों में असदर्थ के द्योतक दैत्य रूप में प्रकाशित हुए।

प्रसंगतः देव और असुर दोनों शब्दों की मूल धातुओं के विभिन्न अर्थों की परीक्षा की गई है, जिससे यह प्रकट होता है कि इनमें दोनों भावनाओं का प्रतिनिधित्व है और जिसे अर्थपरिवर्तन में सहायक माना जा सकता है। इसके बाद कतिपय ऐसे निर्वचनों का भी उल्लेख किया गया है, जिनसे अथवा जिनके निष्कर्षों से 'असुर' के वर्तमान अर्थ पर प्रकाश पड़ता है। किन्तु लेखक का विचार है कि ये निर्वचन मूलभाव से हटकर (जानबूझकर) किये गए हैं और बाद के साहित्य में इसी परम्परा का निर्वाह किया जाता रहा है। पूर्वाग्रह ग्रस्त मस्तिष्क इस विचार को भले ही न ग्रहण करे, पर 'असुर' का 'असुरत्व' (देवत्व) अक्षुण्ण है।

IL–41

## SINDHI SURNAMES ENDING IN ĀṆĪ

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A vast majority of Sindhi surnames end in *āṇī*. Their formational patterns are analysed in this paper and an attempt is made to trace the sources of this peculiar development of forming surnames.

# DRAVIDIC STUDIES

## DS-1

## SOME TRIBAL MARRIAGE CUSTOMS AND THEIR SYMBOLIC SIGNIFICANCE

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This is a study of some Tribal Marriage customs from the point of view of their symbolic meaning. These customs are compared with Hindu Marriage rites and customs.

It is found that the post on which Kṛtyā was supposed to be nailed in Atharvanic period ( *AV.* XIV.2.49 ) finds a place in Gond marriage. Further, the marriage customs show an obsession to keep away haunted spirits. This can explain fanning the couple, placing them on refuse, carrying lighted lamp, noisy mock-combats etc. Thirdly, symbols like green colour, coconut, fire and water are used to signify fertility. Lastly some of the tribes are still preserving practices of hoary past which indicate promiscuity.

The data for this study is gathered mainly from the Gazetteer of India. I am aware that this needs to be corroborated by field work.

## DS-2

## THE ROLE OF NATURE IN FOLK LITERATURE OF KANNADA

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Nature forms an integral part of the life of man in general and the rural folks in particular. From the early times, ever since man started gazing at the rising and setting sun, the moon and the stars, the shadow play of the clouds and the sun in the canopy of the sky, he experienced the thrill of the drama going on every moment around him. He experienced the supreme power behind these phenomena. Hence, he sang about the various aspects of nature, right from the age of the Vedas. In classical poetry also, nature

has taken its due share. But there is a tinge of intellectual sophistication, since these were the works of the urban litterateur in which, many times, the lack of direct knowledge is seen. In folk literature, in many instances, we see the nature and man being very close to each other, if not inseparable. So, what was just a grafted part of the classical poetry, has become an integral part in the folk literature.

The life-activities start quite early in the morning in peasants' houses. The women folk, before starting the daily chorus, mutely think about the mother earth, the holy rivers, the sun and then mentally bow to them with gratitude. They do not have any *mantras* or *stotras* in their repertory and they speak about these natural phenomena in simple words, which they use in their day-to-day affairs. The description of nature that comes in folk songs is not brought in for the sake of fulfilling the poetic tradition as an embellishment. Many of the folk songs deal with the fields, the crop and the rain. Rain is personified as the mightiest king and vivid description of its commencing is seen in quite many songs.

Another important feature is the child. Epics depicting the pranks of the Child Kṛṣṇa, are written by many classical poets. But the joy that is experienced by mother's heart is universal, whether she is sophisticated or simple, wealthy or poor. Beautiful accounts of the mother's imagination about the child, her love and affection are expressed in simple and straight words.

In any kind of situations, the nature which pervades every aspect of the life of people comes in appropriate words of the poets of folk songs. They have not used any big and high sounding words. Rhetoric is scarcely seen in any of the songs. Thus, their expression that has come from the heart, goes straight to the heart.

DS-3

## SUGGESTIVE MEANING IN ANCIENT TAMIL LITERATURE

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Tolkāppiar, the great Tamil grammarian of third century B. C., refers to the suggestive meaning as Uḷḷurai and classifies the same into five divisions. They are : (1) Uṭanuṟai (2) Uvamam (3) Cuṭṭu (4) Nakai (5) Ciṟappu.

Uṭanurai is that which explains another suggestive idea in the poem. Iṟaicci and Uṭanurai are same.

Uvamam is suggestive simile. It will be used only in Akam classics.

Cuṭṭu is the phenomenon which symbolises something.

Nakai gives the satirical meaning mingled with sarcastic fun.

If the suggestive meaning gets the prominent place, it is called ciṟappu.

In Sanskrit literature, suggestive meaning is called Dhvani. There are three types of Dhvani :

1. Vastumātra i. e. mere matter of fact
2. Alaṅkāra i. e. a figure of speech
3. Rasādi i. e. rasa and others like rasa.

Alaṅkāra runs close to Ullurai Uvamam and rasadi to Nakai in Tamil Literature.

Suggestive simile occurs in Caṅkam Akam poems in three contexts :

(1) In the description of the Hero's country.

(2) In the description of the country which comes as a simile.

(3) In other descriptions.

In some poems the human activities are implicitly attributed to non-human beings. In these descriptions the implied meaning is easily ascertainable.

In some poems the ideas denoted by the descriptions are explicitly stated by the author himself. This type is rare in Caṅkam literature.

The suggestive similes figuring in Akam poems may be said to occur in two contexts. Both in pre-marital love and the post-marital life, the most complex phenomenon is marriage and prostitution respectively. The implied meanings are conveyed through these two contexts.

Very rarely this suggestive simile is noted in *puram* songs also.

Illustrations are given for various kinds of suggestive meanings.

## DS-4

## TAMIL-SANSKRIT INTERACTION IN THE AGASTYA MYTH

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Along with the linguistic and cultural borrowings, development of a common mythology has been an essential ingredient and implement in the

cultural fusion-process between the Dravidian and the Aryan speakers. Primeval myths of both groups have been taken over, adapted and modified, and they are now part of the Indian cultural ethos, as preserved mainly in the Sanskrit works – Vedas, Brāhmaṇas, Epics and Purāṇas.

The Agastya myth stands out as definitely belonging to the Indian soil. Inquiry into the names of various characters in its many versions leads us to the conclusion that it is an arboreal myth. Its various stories depict the primeval myths of earlier peoples, mythicised versions of medicinal and other properties of the trees, cultivation practices and botanical observations of the people and of astronomical phenomena, all cleverly shrouded in the unrecognisable Sanskritised transformations of original Tamil (Dravidian) words, including mainly the names of trees and plants.

In this inquiry, we can apply the seven criteria set forth for Dravidian words borrowed into Sanskrit (Burrow, Emeneau).

Some of the suggested transformations – through interactions are shown in the Table below :

| Sanskrit name : | Possible Tamil Origin (O) or Equivalent (E) | Mythical meaning | *Explanation* Botanical, Sanskrit, Tamil, Hindi, Marathi. |
|---|---|---|---|
| Agastya | O/E : akattiyan | Sage by this name | 1 Sesbania Grandiflora Agasti, Accam, Agusta, Hadga.<br>2 Canopus in the Sky. |
| Lopāmudrā | O : iluppai mudiri* | Wife of Agastya | * Mahua tree with pods. Madhuka Indica. Mudhuka, Iluppai, Mahua, Moha |
| Kalmāṣapāda | O + E : Kal + māc̲cu + * Skt. pāda<br>**Kal + māci + kāl | The King with spotted or stone legs. | See Agastya<br>* Stone-fettered legs.<br>** Agastya tree (support for betel vine) |
| Madayantikā | E : Kāṭṭumalli | Wife of above. | Milingtonia Hortensis Madayantikā Kāṭṭumalli, Nim Chameli Ākāśnimba. |

| Sanskrit name : | Possible Tamil Origin ( O ) or Equivalent ( E ) | Mythical meaning | *Explanation* Botanical, Sanskrit, Tamil, Hindi, Marathi |
|---|---|---|---|
| Aśmaka | O/E : accam* ( 2 ) E : vidirppu | 1 Son of above 2 Country of this name. | * Agastya tree. Vidarbha, Varhād ( Berar ) |
| Paudanya | O : Podiyan* | Capital of above. | * The abode of Agastya in Tamil Sangham Literature. |
| Kāleya | O : Kāl = vomit E : Kālai=warrior | Asuras hiding in the sea. | Worms disgorged by a preparation from the Agastya tree. |
| Ilvala | O : ilavam* | The Asura by this name. | * A Tree : Bombax Malabaricum, śālmali, ilavam, semul, sāvari. |
| Vātāpi | O : Vāṭṭu appam* | Brother of above. | * Round cake of roasted or fried flesh or vegetable. |

Lastly, this inquiry leads us to a hypothesis that Soma was a preparation of the leaves and/or flowers of the Mahua tree.

DS-5

## ON THE SYNTAX OF EṞṈA AND ĀKIYA IN TAMIL

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The main aim of this paper is to investigate where *enra* and *ākiya* are substitutable for each other. In certain conditions *enra* can be substituted for *ākiya*. For instance sentences 1 and 2 are synonymous :

1. aṟivakiya oḷi ' the light of knowledge '

2. arivenṟa oḷi

But note that sentence 3 is grammatical while 4 is not :

3. nīṅkaḷ iṅku vantīrkaḷ eṉṟa ceyti ' the fact that you came here '

4. *nīṅkaḷ iṅku vantīrkaḷ ākiya ceyti, The syntax of *eṉṟu* is too complicated to discuss in a small paper. Hence, this paper concentrates mainly on the area where *eṉṟa* and *ākiya* function as alternants. Note that sentences 5 and 6 mean different things :

5. avar amaiccar eṉṟa ceyti poy ' it is false that he is a minister '.

6. avar amaiccar ākiya ceyti poy 'it is false that he became minister'.

This paper examines the various sources of the noun phrases involving *erṉa* and *ākiya* and explains (1) how they function as alternants, (2) how they are responsible for the ungrammaticality in sentence 4 and (3) how they mean different things in sentences 5 and 6.

## DS-6

## A STUDY OF SIMILAR PROVERBS IN TELUGU AND KANNADA

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The main object of this article is to explain and illustrate the nature and importance of proverbs in general and of proverbs which are similar in the Telugu and Kannada languages.

The proverb is known as 'Sameta' in Telugu and 'Samati' in Kannada. They are derived from the word 'Sāmya' which means equal. It is also known as 'Nanudi' in Telugu and 'Nannudl' in Kannada which means 'nadu+nudi' i. e. what the people say in the country.

The proverbs of Telugu and Kannada express the identity of views and similar experiences. I would like to explain some of the proverbs which are common in Telugu and Kannada languages.

According to the nature of their importance in the daily life, the Proverbs are classified as follows : (Tentative classification )

1. Maxims
2. Similies and metaphoric proverbs
3. Moral proverbs
4. Proverbs of puranic nature
5. Proverbs based on customs and beliefs
6. Individual proverbs
7. Proverbs of fun and frolic
8. Proverbs on agriculture
9. Proverbs of prosody and alliteration

There are certain proverbs connected with the names of the places to exaggerate their importance or indicate their hopelessness.

There are domestic proverbs which illustrate homeliness or the daily domestic experiences of a family life.

The paper contains illustrations for these different kinds of proverbs in Telugu and Kannada.

## DS-7

## THE OLDEST MEMBER OF THE BHANDARKAR ORIENTAL RESEARCH INSTITUTE, POONA

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Ananda Coomaraswami, the Centenarian is the oldest member of the B.O.R. Institute and of the All-India Oriental Conference. He was one of the supreme minds and thinkers of modern times. India takes her due rank as a first class artistic power in the world due to his selfless work in Arts and Crafts and his interpretation of Indian Art in its wider perspectives and his valuable discovery of "THORIANITE" in 1904. He is best remembered as the author of the "Cosmic Dance of Shiva" and "Viśvakarmā".

Swami Vivekananda, in his memoirs of European travels, stated "Sir (Muthu) Coomaraswami is the foremost man among the Hindus; his wife is an English Lady and his (only) son (Ananda Coomaraswami) is bare-footed and wears the Holy Ashes (Vibuthi) on his forehead". In 1936 Anand

Coomaraswami, the Centenarian was made an Honorary Member of the Bhandarkar Oriental Institute, Poona. True to the Hindu tradition Anand Coomaraswami was opposed to any kind of biography. This renders difficult the problem of presenting even a few details about his life.

Anand Coomaraswamy was born on 22-8-1877 at Colombo, Sri Lanka. His father Muthu Coomaraswami was noted for his forensic brilliance and classical scholarship. He was a great lawyer. He was the first Asian to be knighted during the reign of Queen Victoria. In 1876 Muthu Coomaraswami marreid an English Lady of Kent named Elizabeth Clay Beeby. Ananda Commaraswamy lost his father when he was two years old. His mother returned to England with him. He was educated at Wycliff college. The boy Ananda Coomaraswamy got his degree in Botony and Geology and then wrote a thesis for his doctorate. Ananda was primarily concerned with the revival of painting in Bengal and when he was 18 years old he had rendered some of Ravindranath Tagore's poems in English before 1913 when Gurudev got his Nobel Prize for literature. After reading his famous book on Viśvakarmā, the reader will be forced to say that he or his forefathers belong to Viśvakarmā Community.

DS-8

## THE APPROACH OF JAKKANA IN DEPICTING CONTEMPORARY SOCIAL LIFE IN HIS WORK VIKRAMĀRKA CARITAM

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A work of art is a replica or a reflection of the contemporary life. The present work also is a representative work of that nature. It helps us to understand the contemporary politics, warfare, social life, and caste-system. King Vikrama's versatile genius and achievement depicted explains that Jakkana (Telugu Poet A. D. 1350-1425) was a master of many Śāstras and Jack of all other arts.

His work is a representative book for the study of social life of those days. The paper brings out the social conditions, practices, beliefs, customs etc. mentioned in the work.

## DS-9

## STUDY OF PARABLES IN ARUNGALACHEPPU WITH REFERENCE TO OTHER INDIAN LITERATURE

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It has been accepted by many eminent scholars of literature all over the world that the Buddhists and Jains – two non-Vedic sections of the society – contributed a lot to the cultural and traditional heritage of India. The Jain Saint poets opened a new vista and newer dimensions in almost all the fields of poetic activities. We can find Jain contribution in Purāṇas, Mahākāvyas, Message poems, moral ethic poems, poetic prose and allegorical compositions. In both quality and quantity this contribution is very significant. Jaina poets did not hesitate to pick up the best specimens of classical works to march towards perfection. The object of this paper is to take *Arungalacheppu*, a Jaina religious work in Tamil literature, and to show how the Jains have not hesitated to take parables and fables from Hindu religious works, Purāṇas and the *Pañcatantra* to prove their moral philosophy.

The advent of the Jaina teachers to the South goes long back before the begining of the Christian era. The name of the author of this great work in Tamil is not known. The only thing available about him is his book alone. But it is an indisputable fact that he is a Jain. The moral preachings in the back are applicable to everyone, but mainly to Jaina laymen.

As we are not concerned with the period of *Arungalacheppu*, we need not dispute over the fact. We can accept it that it was done during 6 A. D. This work is done in Kural verba or couplets. For all their moral preachings most of the Tamil poets preferred this form of poetry. It is the practice of great writers to adopt the form of story-telling to preach their moral teachings. *Arungalacheppu* is no exception. The poet freely uses parables and stories from the *Pañcatantra* and Hindu Purāṇas to emphasise his moral values, slightly modifying them to suit his purpose.

## DS-10

## 'अगुणवतां सर्वहलां सोर्लोपः' इति चिन्तामणिसूत्रस्यार्थनिर्णयः

**वी. राम ब्रह्मम्**

डॉ. के. व्ही. के. संस्कृत कॉलेज, गुंतूर ( आंध्र )

आन्ध्रशब्दचिन्तामणौ हलन्तपरिच्छेदे वर्तमानस्य "अगुणवतां सर्वहलां सोर्लोपः," इत्यस्य सूत्रस्य कविशिरोभूषणनामक-व्याख्यानकारेण अहोबल-पण्डितेन विवक्षितमात्र

अर्थे स्वीकृते, "आत्मन इमनन्तानां डावा" इति सूत्रं, "क्वाचिन्मनुजसंज्ञायां डुङ् नान्तान्न विधीयते" इति आथर्वणिक-विकृति-विवेकोक्ता कारिका च मुधा भविष्यतः ।

अतः 'द्वित्वोत्वे सर्वहलां ह्रस्वात्', 'द्वित्वं तु दीर्घतो बहुलम्' इति सूत्रद्वयस्य यत्र प्रवृत्तिः तत्रैव सुलोपविधायकस्य "अगुणवताम्" इत्यादि प्रकृतसूत्रस्यापि प्रवृत्तिरिति नियमः कर्तव्यः ।

कृतेऽस्मिन् नियमे "भगवानुडु", "प्रशानुडु", "इन्द्रजित्तुडु" इति रूपत्रयं चिन्तामणेरसाध्यं भविष्यति । "भगवानुडु", "प्रशानुडु" इत्येतयोः प्रामाणिकः प्रयोगः मृग्यः । "भगवानुडु" इति तु रूपं मार्गान्तरेण चिन्नयसूरिणा साधितमेव । "इन्द्रजित्तुडु" इति भास्करादिकविभिः प्रयुक्तस्तु अवैयाकरणेषु अनेकेषु कविप्रयोगेषु एक एवेति सारांशः ।

## DS-11

## EXPERIMENTS IN TELUGU POETRY

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The most important authorities that direct Hindu view of life are the Vedas, the Smṛtis and the Purāṇas. Of these the Vedas are more authentic than the Smṛtis and the Smṛtis than the Purāṇas. Besides these three, there is another authority which is as prominent as the above and which is called the convention or tradition. Practice is the essential element in it and it wields greater influence when the authorities in the form of language are vague or indecisive regarding a particular point of importance. The influence of tradition or convention is seen not only in the religious and social spheres but also in the field of literature.

Conventions or traditions are not static in nature. They change from time to time according to place and atmosphere and yield place to new ones. When any tradition appears to bar progress, intelligent thinkers try either to put an end to it or to change it to suit conditions. This attempt is generally called an experiment and often times it will be in the form of a revolt against a long-standing tradition.

A study is made in the essay to view the various experiments that have been made in Telugu Poetry since its inception in the literature.

DS-12

## THE BALLAD-CYCLE OF PALNĀDU : A TELUGU FOLK-EPIC

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Palnāḍu ( or Palanāḍu ) is a part of the present Guntur District in Andhra Pradesh. The Haihaya dynasty ruled this Palnāḍu during the twelfth century A. D.

Only one ballad, the battle of Balachandra, the son of Brahma Nayudu, is familiar to the Telugu literary world. But, according to my research, there are about 25 ballads in this cycle arranged in an epic manner, each extending to more than two thousand lines. This ballad-cycle of Palnāḍu is superb in poetic quality. The fighting of the cocks, the battle of Balachandra and the duel of Komma Raju and Zoodula Somanna are described in perfect poetry. In some of the ballads, we find the names of the authors like Srinathudu, Mallayya and Kondayya.

The Ballad-Cycle of the heroes of Palnāḍu is being sung by Pariahs ( Harijans ) called 'Vira Vidyavantulu'. These minstrels, donning the attire of Palnad-heroes, holding long swords and shields in their hands, beating trumpets called 'Virazodu' and blowing wind bags, sing this ballad-cycle with heroic fervour. They take three months to sing the whole cycle. These Vira Vidyavantas are having a 'gurupitha' in Karempudi. Niyogi Brahmins of Pidugu family are their 'gurus'.

DS-13

## SCIENCE EDUCATION IN THE CANKAM PERIOD

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Most of the scholars who have examined the question of the date have agreed that the first two centuries of the Christain era must have been the most likely period of the Cankams. The Tamil Cankams are perhaps the greatest symbol of the Tamil prosperity in the intellectual field. Even during that early period the science of mathematics must have had notable development in the Tamil country judged from the development of other sciences that are founded on mathematics and need mathematical application like

architecture, engineering, astronomy and astrology. This paper presents in brief how the ancient Tamils had a sound knowledge of (i) Mathematics (ii) Astronomy (iii) Architecture and Engineering (iv) Medicine (v) Political Science and Public Administration and (vi) Military science. The facts for this paper have been mainly called out from the literature extant in those periods.

DS-14

## YATI AND PRĀSA OF TELUGU IN CHAMPUBHĀRATAM

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and

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In Telugu Poetry Yati and Prāsa are obligatory. In fact, there is no verse in Telugu without both or at least one of these two. These two features can be found even in Telugu verses of Sanskrit origin in the inscriptions of the 9th century A. D.

Ananta Bhaṭṭa of 12th century, a poet from Āndhra-deśa, has observed the Telugu Yati and Prāsa in his work. It could be the influence of Telugu on Sanskrit.

DS-15

## JĪVAKACINTĀMAṆI - A STUDY

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*Jīvakacintāmaṇi* is one of the five classic works in Tamil Literature. Its author Thiruttakkadevar was a Jain.

The present paper attempts a comparative study of *Jīvakacintāmaṇi* and *Kṣetracūḍāmaṇi* of Udayadeva besides other stories of Jīvaka in Sanskrit and original story in *Uttarādhyayana-sūtra* in Prakrit.

DS-16

## KĀTANTRA INFLUENCE ON BHĀṢĀBHŪṢAṆA GRAMMARS

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*Karnāṭaka-Bhāṣābhūṣaṇa* by Nāgavarman and *Āndhra-Bhāṣābhūṣaṇam* by Ketana are well known Kannada and Telugu Grammar books. Nāgavarman says that he has the title *Abhinava-Śarvavarman* in his work *Śabdasmṛti*. Zanna, the Kannada poet, also calls Nāgavarman as *idānīmtana-Śarvavarman.*

Ketana mentions the names of Pāṇini and Kumāra in his book, *Āndhra-Bhāṣābhūṣaṇam.*

The paper discusses how these two grammarians of Kannada and Telugu followed the Kātantra system in their works.

DS-17

## VISWANĀTHA'S SUNDARA-KĀṆḌA

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The main and authentic source of the story of Rāma is the *Vālmīki - Rāmāyaṇa*. The same is retold in various ways, in various forms, in various languages by various poets and authors at various times. One of the latest notable additions to the multitude of *Rāmāyaṇa*-based literature is the *Śrīmad-Rāmāyaṇa-Kalpa-Vṛkṣamu* in Telugu, written by the late Kavisamrat, Kalaprapurna, Padma Bhushana, Dr. Viswanatha Satyanarayana, Poet -laureate of Andhra Pradesh and the receipient of the Bharatiya Jñāna Pitha Award.

The story of the *Rāmāyaṇa* is too familiar to be retold, but the Kavisamart was successful to clothe it in a new attire and make it appear quite new. No doubt, the basis is Vālmīki's *Rāmāyaṇa.* But *Kalpa-Vṛkṣa* is not a mere translation of the original. It is a story retold in its own way with elaborations, abridgements, adaptations, innovations, omissions and additions throughout. In a way, it is a modern commentary to Vālmīki. In a way, it is a mythological novel written in verse.

The genius, the erudition and the mature workmanship of late Viswanatha which found full play in his *Rāmāyaṇa* are really astounding. The *Kalpavṛkṣa* is literally a ' Kalpa-Vṛksha ' for the literary connoisseurs.

This paper purports to bring out the excellences of the *Kalpa-Vṛkṣa*, confining itself to Sundara-Kāṇḍa only.

DS-18

## EPIC REFERENCES IN TAMIL PROVERBS AND RIDDLES

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*Rāmāyaṇa* and *Mahābhārata* are the two great epics of India. Indian poets are competing with one another to make use of these stories for their fertile imagination. The common people, too, are not lagging behind. They learn many things from the epics that are important for their life, and freely refer to their stories and characters to explain their thoughts and to teach morals. References to the epics are plenty in Tamil proverbs and riddles. The epic-characters that figure frequently in these genre of folk-literature are Rāma, Sitā, Rāvaṇa, Hunumān, Dharma, Arjuna and Pañcālī. These references help us to understand the mind of the people and the nature of the society which they represent. The present paper is an attempt to bring out all these aspects as briefly as possible. A few hundred proverbs and riddles form the base for this paper.

DS-19

## EVOLUTION OF THE MYTH OF VAḶḶI IN TAMIL LITERATURE

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Myths are " Sacred narratives telling of sacred beings and of semi-divine heroes of the origins of all things, usually through the agency of these sacred beings ". Ancient Tamils were not accustomed to this art of imagination. After the impact of the Aryan culture, they began to develop their own mythology by assimilating some of the myths of the Vedic lore.

One of the interesting myths developed by the Tamil people which could not be traced either in the Sanskrit or Prakrit sources is the myth of Vaḷḷi. She has been acclaimed the consort of Lord Murugan, the popular god of hills, love and valour among the Tamils. Vaḷḷi was an orphan or a deserted baby, picked up in the dense forest and adopted as a daughter by a tribal chief of hunters.

During the acculturization of the Aryan and Dravidian cultures, Murugan has been identified with Kārtikēya or Subramaṇya of the Sanskrit mythology. Besides his Divine consort Devasenā, the Tamilian myth of Vaḷḷi has been honoured by treating her as the second wife of Subramaṇya who has a great fascination for this country-girl. The love episodes of Murugan and Vaḷḷi have developed into a crystallized tradition among the Tamils from the beginning of the Christian Era. When the cult of Murugā became very powerful as well as popular in Tamil Nadu, Vaḷḷi has become the symbol of *Icchā-Śakti* (the Power of Will) of Murugā with the attribution of some esoteric meaning to this better-half of Subramaṇya.

We can trace the development of the myth of Valli in Tamil literature from the days of Tolkāppiyam (c. B. C. 300) to the Kumāraswāmiyam of Pāmban Kumaragurutācar, of the 20th century. This paper makes a modest attempt to trace the various stages in the development of this myth of the Tamils which could not be found in the other languages of India.

DS-20

## AN EIGHTEENTH CENTURY LATIN WORK ON MALAYALAM SCRIPTS

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*Alphabetum grandonico malabaricum sive samscrudonicum* (Alphabet of the Grandonic Malayalam of Sanskrit language) is a Latin work printed in Rome in the year 1772 A. D. The author, Clemens Peanius, a Christian missionary who spent a few years in Varapoly Seminary in Kerala, is the person who brought forth the first 'Printed Work' in Malayalam called *Samkshepavedartham.*

The work on scripts contains a fairly lengthy Preface by John Christopher Amadutius, Manager of the Sacred Congregation of the Propa-

gation of the Faith, Rome, in which he has dealt with not only certain peculiarities of the 'hitherto unknown language' but also some interesting social and religious customs prevalent in the eighteenth century Kerala.

In the prologue written by the author, it is mentioned that some earlier scholars considered Tamil and Malayalam as one language. The author has confused the Grantha system of writing with the Sanskrit language, the fact being that the modified writing system was evolved to suit the contingencies of the expanded alphabet wich was a result of large scale borrowings from Sanskrit. This wrong notion has led him to consider Malayalam as 'nothing but a dialect of the Samscrudonic language.' However, it is also pointed out that there existed simultaneously two systems of writing in Kerala, namely, 'Malayalam-Samscrudonic' and 'Malayalam – Tamilian' obviously referring to the Grantha and Vattezhuthn systems of writing which were in vogue in those times. The prologue contains a brief description of the grammatical terms with exemplifications for some of them.

In the chapters that follow the prologue, are presented : the basic vowel and constant signs, various combinations of vowels and consonants, consonant clusters, secondary consonant allographs, etc., the system of writing Malayalam numerals, a few texts in Malayalam along with their Roman transcriptions and Latin translations, and a list of Malayalam numeral signs from one to crore.

The detailed descriptions, in the work, of the then existing writting system in Kerala representing an important stage of the evolution of Malayalam scripts are valuable source materials for the historians of alphabetology. In short, it is an informative treatise for scholars interested in the history of the people and language of Kerala.

## DS-21

## DHANDPANI SWAMI'S CONTRIBUTIONS TO TAMIL LITERATURE

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Dhandapani Swami, popularly known as "Muruga Dasa Swamigal" and "Thiruppugazh Swamigal", was a great Tamil

poet who lived in the nineteenth century. He was a prolific writer who travelled widely and composed 49,722 poems, of which 14,843 have so far been published. His poems were very musical and rhythmic, following the great tradition of Arunagirinathar who has sung Thiruppugazh, songs in praise of Lord Muruga.

He was born at Thirunelveli on 28,11.1839 and cremated at Thiruvamuthur on 15.7.1898. His life was full of many miracles, mostly relating to his simple married life and social service to the poor and needy. Through his prayer poems, he was able to cure the suffering people of their diseases.

He was contemporary of the Great Ramalinga Swami and both of them spread the gospel of universal love and social service, during their lives.

Dhandapani Swami's wife and children were also Tamil poets and scholars. His book on "Lives of Tamil Poets" ( Pulavar Puranam ) deserves special study. It is very interesting to note that he has composed Hindi poems in Tamil ( Venba ) metre.

# PHILOSOPHY AND RELIGION SECTION

## PR-1

## A STUDY OF THE ĪŚĀVĀSYOPANIṢAD IN THE LIGHT OF THE BHĀṢYAS OF ŚAṀKARA, RĀMĀNUJA & MADHVA

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The *Īśāvāsyopaniṣad* is perhpas the oldest of all the Upaniṣads. Though it is the smallest Upaniṣad, it deals with highly philosophical topics.

The present paper attempts to give an account of a comparison of the views expressed by Śaṁkara, Rāmānuja and Madhva, the three great celebrated philosophers of India. The views of these three philosophers on each Mantra are considered and compared with real justification from traditional as well as modern point of view.

## PR-2

## पातञ्जल योगमें समाधि का स्वरूप

**प्रा. चंद्र प्रकाश आर्य**
डी. एस्. कॉलेज, कर्नाल (हरयाना)

[ i ] चित्तवृत्ति निरोध–समाधि (योग. 1/2)

[ ii ] द्रष्टा की स्वरूप प्रतिष्ठा–समाधि (1/3)

[ iii ] चितिशक्ति की स्वरूप प्रतिष्ठा–समाधि (4/34)

[ iv ] सत्त्व और पुरुष की शुद्धिसमता–कैवल्य या समाधि (3/55)

[ v ] क्लेशबीजक्षयरूप पुरुष का आत्यन्तिकगुणवियोग--कैवल्य (3/50 व्यासभाष्य)

[ vi ] पुरुषार्थशून्य गुणों का प्रतिप्रसव ही कैवल्य (4/34)

[ vii ] परवैराग्य ही समाधि अथवा पुरुषख्यातिजन्य गुणवैतृष्ण्य ही समाधि (1/16)

[ viii ] विवेकख्यातिरूप मोक्ष या समाधि (2/26)

[ ix ] ईश्वरप्रणिधानरूपा समाधि ( 1/23; 2/45 )

[ x ] दृक् और दर्शनशक्ति की विरूपता ही समाधि ( 2/6 व्यासभाष्य )

[ xi ] प्रत्यक्चेतनाधिगम–समाधि ( 1/29 )

[ xii ] द्रष्टा और दृश्य का संयोगाभाव ही समाधि ( 2/17 )

[ xiii ] बुद्धि और पुरुष का संयोगाभाव–कैवल्य ( 2/25 व्यासभाष्य )

[ xiv ] अविद्यानाश ही मुक्ति या कैवल्य (2/25)

[ xv ] क्लेशकर्मनिवृत्ति ही समाधि या जीवन्मुक्तावस्था (4/30)

इन सबमें कोई विरोध नहीं - एक ही स्थिति के भिन्न भिन्न रूप - पुरुष, त्रिगुण एवं परमपुरुष तीन तत्त्व प्रमुख - उन्हीं के भिन्न प्रसंगो में भिन्न भिन्न नाम (विस्तारसे विवेच्य शोधपत्र में )

## PR–3

## ŚRĪKṚṢṆA – THE ABSOLUTE, ACCORDING TO JĪVA GOSWĀMĪ

**Dr. Smt. Devkanya Arya**

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Jīva Goswāmī, the chief exponent of the Caitanya School of philosophy, accepts the *Bhāgavata–Purāṇa* as the most authoritative scripture. The Absolute, therefore, according to him is the Advaya-jñāna-tattva of the *Bhāgavata–Purāṇa.* That is, the Absolute Reality is the knowledge which is one without a second. But this non-duality is not the absolute monism of the Advaita-vādins. It signifies that the Ultimate Reality is qualified by an infinity of the divine powers. The terms Advaya, Jñāna, and Tattva are interpreted so as to involve the principles of existence, consciousness and bliss; and it is by virtue of this difference in the interpretation of these terms that the Caitanya School distinguishes itself from the other Schools of Vaiṣṇavism.

This Advaya-tattva is called by three different names as Brahma, Paramātmā and Bhagavān. Brahma signifies the state of pure consciousness and is absolutely unqualified. Paramātmā, the inner ruler of all, endowed with Jīva and Māyā potencies, is the partial manifestation of Bhagavān, the Omnipotent and the most perfect form of the Ultimate Reality or the Absolute.

Śrīkṛṣṇa with Rādhā as His Hlādinī-śakti is Bhagavān Himself. Jīva Goswāmī has devoted the whole of his Kṛṣṇa–Saṁdarbha to establish the absoluteness of Śrīkṛṣṇa. The discussion is based upon the explicit and emphatic statement of the *Bhāgavata-Purāṇa – ete cāṁśa-kalāḥ puṁsaḥ kṛṣṇas tu bhagavān svayam.* Srīkṛṣṇa is not a partial manifestation proceeding from the Paramātma-Puruṣa, but the Absolute represented as the Advaya-jñāna-tattva or Bhagavān. The exposition of this statement is chiefly based upon various scriptural texts which are interpreted according to the rules of interpretation laid down in the treatises on poetics or by following some of the well known Vedānta and Mīmāṁsā rules. Some of the statements from other texts contradicting the above point of view are not altogether rejected as futile but explained so as to serve the purpose of this cult. Jīva Goswāmī regards the statement *Kṛṣṇas tu Bhagavān svayam* as a piece of Śruti and which, being the most authentic source of knowledge, sublimates the validity of all other statements.

Thus in this paper, I have attempted to make an analytical study on the concept of Śrikṛṣṇa as the Absolute according to Jīva Goswāmī.

PR–4

## A NEO-VEDĀNTIC CRITIQUE OF EXPERIENCE [ KRISHNACHANDRA BHATTACHARYYA'S ORIENTATION TO KANT ]

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In this paper, it is sought to be shown, following Krishnachandra Bhattacharyya, that Kant's ' Critique of experience ' does not square with his justificatory intention in the ' Deduction ' – part of his *Critique of Pure Reason.* Bhattacharyya gives a Vedānta reformulation of the problem that Kant was faced with but could not satisfactorily solve. With all Kant't attempt, there remains the scope for scepticism, viz., that knowledge may not grasp the object. Here Bhattacharyya seeks to draw upon Vedānta. Starting with the conception of ' knowing ' as subject's ' freeing ' from object, he brings out that the ' critical ' problem is misunderstood if it is taken to be a problem of ' justification ' of knowledge in reference to object. Instead it is to be understood as consisting in a Critique of Knowledge in reference to object, i. e., critique of *ajñāna* from the viewpoint of *jñāna* or subject's freeing from object.

PR–5

# VĀTSYĀYANA'S INTERPRETATION OF TRIVIDHĀNUMĀNA IN NYĀYA-SŪTRA 1.1.5

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Vātsyāyana, the commentator of *Nyāya-Sūtra* (*N. S.*), while commenting on the *N.S.* 1.1.5, has offered two different interpretations with regard to the nature of three types of inference, namely, *pūrvavat*, *śeṣavat* and *sāmānyato-dṛṣṭa.* This alternative analysis of threefold inference and the examples given by Vātsyāyana raises the following questions: What is the original meaning of the *N.S*. 1.1.5? Is the tradition handed down from the *N.S.* continuous or interrupted? Is this threefold distinction of inference an innovation of the earlier twofold distinction of inference stated in the *Vaiśeṣika-Sūtra*? Why is this threefold classification of inference given up in the subsequent development of the history of Indian logic? This paper tries to answer these questions and examine in detail the two sets af interpretations of three types of inference. The paper also attempts to analyse the background which explains the need of two different interpretations given by Vātsyāyana.

PR–6

# IS KNOWLEDGE AN ACT?

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In the present discussion knowledge and *jñāna* are treated synonymously. The act theory or the activity theory of knowledge is in sharp contrast to the Naive Realistic position that knowledge is a sort of revelation. The Bhāṭṭa Mīmāṁsakas advocate the act theory. It is due to the act of knowing, they hold, that the object of knowledge acquires a new property called *jñātatā.* The Kantian analysis of the knowledge – situation also reveals that knowing is an activity which makes its own object. Kant's famous distinction between ontic object and epistemic object closely corresponds to the Bhāṭṭa distinction between *ajñāta vastu* and *jñāta vastu.*

Saṅkarācārya in his commentary to *Brahmasūtra* 1.1.4 strongly opposes this view. Though he begins with knowledge in general his real purpose is to show that *Brahmajñāna* has got no connection with

action. *Kriyā* and *jñāna* are poles apart. *Kriyā* is dependent upon man whereas *jñāna* is dependent upon its object. The object of an action is brought into being by the agent's will and effort. As a result alternatives are found. Injunctions and prohibitions are full of significance. The object of knowledge, on the other hand, is an already accomplished object; – it is what it is irrespective of any choice of ours. There is a sort of necessity or objectivity in all knowledge. That is why injunctions and prohibitions are totally meaningless with regard to knowledge. In the case of *Brahmajñāna*, even if we regard Brahman to be the object of knowledge, the question of *vidhi* does not arise at all. For injunctions are valid only with respect to *heya* or *upādeya* objects. Brahman which is the essence belongs to neither of these categories. A second difference is that a *kriyā* produces some result in its object, whereas *Brahmajñāna* does not produce any result. No knowledge worth the name disturbs the nature of the object in the least. *Jñātatā* is not a property of objects at all. Hence, Śaṅkara argues : knowing is not an activity.

Commentators on Śaṅkara like Vācaspati Miśra, Padmapādācārya etc. slightly differ from Śaṅkara on this point. They hold that knowledge may be regarded as a mental act; but the important point is that it is not a *vidhiyogyā kriyā.* We do not find any logic in this argument. If injunctions are not valid in a particular case, how can that be an action as opposed to happening? It is only when one begins with the presupposition that corresponding to every *dhātu* there is a *kriyā* that one is misled to the view that knowing is an act.

PR–7

## CAN AN EMPIRICIST TALK ABOUT THE WORLD ?

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The problem posed in the paper is : Can an avowed empiricist or one who is firmly committed to the view that experience is the source of knowledge and philosophising, talk meaningfully about the world ? It is generally held in the west that one who is firmly committed to experience cannot in the end talk about the world or arrive at certain meaningful philosophical propositions about the world. In this paper the problem is discussed with reference to the Indian philosophers viz. the Naiyāyikas and Vaiśeṣikas, who in spite of their firm conviction in the experience as the source of knowledge and

philosophy could significantly talk about the world and arrive at certain propositions which can be definitely characterised as 'meaningful philosophical propositions about the world.'

The Nyāya-Vaiśeṣika philosophers along with their strong emperical bias or firm belief in the perceptual evidence, embrace certain 'clues' or 'insight' as guide to philosophising about the world or for arriving at certain conclusion about the world.

I tried to show that owing to the 'peculiar nature' of these clues or insight, (they being something so general and indispensible, something common for both the empiricists and non-empiricists etc.) adoption of these clues would not turn an empiricist into non-empiricist. At best adoption of these clues may make one a good empiricist or a balanaced empiricist.

PR-8

## RELIGIOUS BELIEFS AMONG THE TRIBES OF ASSAM

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The tribal population of Assam excluding Arunachal, Tripura and Manipur was more than five lakhs according to the Census of India, 1951, consisting of Boro, Dimasa, Miri (Mishing), Rabha, Lalung (Tiwa), Garo, Khasi, Synteng (Jayantia), Naga, Mizo (Lushai) and other tribes. The state of Assam as a frontier one is basically inhabited by tribal population with varied religious conceptions and beliefs. Assam was known as Prāgjyotiṣa and Kāmrupa in ancient time. The Mangoloid (Kirāta) element in the population of Assam was prominent. The Kāmākhyā Yoginī-Pīṭha was the centre of Kāmrūpa Prāgjyotish kingdom and the *Yoginī-Tantra*, a chronicle of not later then twelve century A. D., described that the religion of all the Yogini-Pīthas of India including Kāmākhya Kāmarūpa was of the Kirāta principles. On the authority of the *Yoginī-Tantra*, it is described that in Assam no celibacy and long penance are necessary. The non-vegetarian meals should not be abandoned, the Brahmacarya system should not be followed. There is no sin for close contact; the religion takes shelter at the female rites. There is no fault at the menstruation of women. The women are always fond of betelnut chewing. The duck, pigeon, tortoise and even pigs should be taken as meat. If one abandons these as one's meat will fall in distress in Kāmarūpa.

Contrary to the opinions expressed mostly by foreign scholars in the old Census Reports of India, the District Gazetteers of Assam and the monographs written on the different tribes of Assam, the tribes of Assam are not animistic with beliefs in ghosts and spirits. They believe in the Supreme God. From recent studies and field work based on *Asmar Janajāti* (Tribes of Assam) Gauhati, 1962, and a *Descriptive Analysis of Boro Language* (Gauhati, 1977), the tribes of Assam may be divided religiously under four heads : (a) the primitive tribal (Kirāta) religion, (b) Hinduism (Vaiṣṇava, Śākta, Brāhma and others), (c) Buddhism, and (d) Christianity. The examples of different tribes as to their worship, beliefs prove that the topic is vast and far-reaching.

PR–9

## ŚAṄKARA, MAṆḌANA AND RĀMĀNUJA ON MANTRA XI, ĪŚOPANIṢAD

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This paper intends to make a comparative study of the view of Saṅkara, Maṇḍana and Rāmānuja on the Mantra XI, *Iśopaniṣad.* It shows how these three stalwarts of Vedānta Philosophy interpret the terms Vidyā, Avidyā, Mṛtyu and Amṛta contained in the said Mantra. It has been found that Śaṅkara and Rāmānuja explain the Samuccaya doctrine contained in it in two different ways, and Maṇḍana, while offering two explantations of the Mantra, says that it speaks of two kinds of relation (one of Upāyopeyābhāva and the other of Anubandhakānubaddhatva) between Vidyā and Avidyā.

PR–10

## EMPLOYMENT OF MĪMĀṀSĀ-TECHNIQUE IN THE KĀTYĀYANA-ŚRAUTASŪTRA

**Dr. V. V. Bhide**

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The purpose of the Śrautasūtras is to lay down the systematic procedure of the sacrifices prescribed in their respective Vedas. While mentioning some ritual details, the Sūtrakāras introduce different alternatives and sometimes put forth their own views refuting the arguments of the opponents. In

this connection one finds close resemblance between the Śrautasūtras on the one hand and the Mīmāṁsā-sūtras of Jaimini on the other. In course of the detailed study of the *Kātyāyana-śrautasūtra* it is found that Kātyāyana has followed the Mīmāṁsā-technique in connection with a number of ritual details. In this paper an attempt is made to study only such cases, relating to the Soma-sacrifice prescribed in the *Kātyāyana-Śrautasūtra*, which are not noticed in the Mīmāṁsā texts and to throw some light on the style of employment of the Mīmāṁsā-technique in this *Śrautasūtra*.

PR-11

## RABINDRANATH'S MUSINGS ON THE PHILOSOPHY OF OṀKĀRA

**Dr. Karunkrishna Brahmachari**

National Library (Balcony), Belvedere, Calcutta-27

While eulogizing the sublimely immaculate glories of the Himālayas, Rabindranath reveals the essential nature (*svarūpa*) of Oṁkāra.

In *Śāntiniketan*, Vol. I, Rabindranath discusses the philosophy of Oṁkāra in the following manner :

The term "Om" signifies the affirmative-"aye". It affirms existence and attainment. Where our self attains affirmation, there it utters "Om". In their quest for it, the gods conducted their search everywhere - ear, nose, vocal organ and mind - everywhere, they found, there was limitation as also conflict. In the long run, when they reached the inmost recess of the life-principle, they could sense the existence of an affirmation inside the physical body. For, this life-principle preponderates over all life-forces. The unity of all potencies and all senses abides in this very life-principle. As long as this great life-principle persists, so long do eyes see, ears hear and noses smell. It is not that it is limited by affirmation on one hand and negation on another; vision, audition and smelling mingle in it as a simple "aye". Consequently here only it is in the body that we find "Om".

The *Chāndogya-Upaniṣad* declares that "Om" lies at the confluence of the pair, i. e, where the twain have met. Where the pair - Vedic hymn (*Ṛk*) and Vedic song (*Sāman*) - join together, where the brace - composition and tune - combine, where we find truth and life-principle attaining unison, there abides this music of perfection - "Om".

In one extreme of the sacred incantation of our meditation, there exist *Bhūḥ* (earth), *Bhuvaḥ* (the abode of the sun) and *Svaḥ* (high

heaven); at the other extreme there stands our intellect, our consciousness. Combining these two extremes in unity, there resides in between the Lord-Adorable; on the one hand, He creates *Bhūḥ*, *Bhuvaḥ* and *Svaḥ* and on the other, He stimulates our potency of intellect. He is not there to the exclusion of any of these. That is why He is " Om ".

He is where the pair coalesces, He abides where none is abandoned. This integrity embraces the whole without being restricted to any part - it is not contained in the moon, neither in the sun, nor in mankind - and yet it indwells in its entirety in the moon, the sun and mankind - it is not confined to ears, or to eyes, or to speech, or to mind - and yet it is in its totality in ears, eyes, speech and mind; whole-hearted realization of that Reality without-a-second - that " aye ", that integrity is Oṁkāra.

PR-12

## SIDDHĀNTA ŚAIVISM IN BENGAL : A STUDY OF A NEWLY DISCOVERED RECORD

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An inscription of the time of the Pāla King Nayapāla written in proto-Bengali script and composed in Sanskrit verses, was recently discovered at Bāṇgaṛh near Balurghāt in West Dinajpur District, West Bengal. A study of the record reveals to us some valuable data with regard to the religious history of Bengal in the Pāla period. The main purpose of the inscription is to record an eulogy of a Śaiva Saint Mūrtiśiva who belonged to a line of Śaiva Ācāryas descended from Durvāsas. This record further tells us about the rich donations made by the King Nayapāla and his predecessor King Mahīpāla in favour of their contemporary Śaiva Ācāryas, presumably living in Bengal. It is significant to note that Nayapāla accepted one of the Śaiva Ācāryas named Sarvaśiva as his spiritual preceptor. Apparently it implies the Pāla King's devotion to Śaivism preached by the Śaiva Ācārya concerned. A close serutiny of the records of the contemporary dynasties like the Kalachuris and the Kākatīyas seems to suggest that the line of Śaiva Ācāryas descended from Durvāsas at first made their advent in Dāhala Maṇḍala in Central India and established the Siddhānta form of Śaivism. It is quite

probable that, in course of long-continued political contact between the Kalachuris and the Pālas, one of the Śaiva Ācāryas came from Dāhala Maṇḍala to Gauḍa in order to spread the teachings of Siddhānta Śaivism. The particular line of Śaiva Ācāryas is known to have represented the Mattamayūra sect of the Śaivas. However, since the time of the Pāla King Nārāyaṇapāla, at least, and even earlier, the Pāśupata sect had been dominating in Bengal. The present record of the King Nayapāla found at Bāṅgaṛh suggests the replacement of the Pāśupata form by the Siddhānta form of Śaivism in Bengal.

PR–13

## DEFINITIONS OF UPĀDHI ( VICIOUS CONDITION )

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An attempt has been made in this article to study some important definitions of *upādhi* (vicious condition ) formulated by Naiyāyikas.

The etymological meaning of the term *upādhi* ( *upa* + *ā -dhā-ki* ) is *svasāmīpyādinā anyasmin svadharmāropasādhanam.* If the attribute of an entity is superimposed on a different thing lying nearby, that entity will be termed as *upādhi.*

The Naiyāyikas, who regard *upādhi* as a vitiating entity of concomitance are also in favour of the aforesaid significance of the term. But they, however, take *upādhi* in its both etymological and conventional sense. They think that if only etymological meaning of *upādhi* is accepted it will involve the defect of wider extension. The conventional meaning is : *upādhi* is that, which pervades the probandum but not the probans. This idea has been accepted by Udayana in his *Nyāyakusumāñjali* : *sādhanāvyāpakatve sati sādhyavyāpakaḥ* ( p. 60 ).

This conventional sense takes into account the etymological sense also. If both the meanings were comprehended, it would necessarily follow that *upādhi* is that entity which is equipollent ( *samavyāpta* ) with the probandum but non-pervader of the probans. The commentator Raghunātha, however, takes *upādhi* in its both etyomological and conventional sense ( *sādhya–*

*samavyāptatve sati sādhanāvyāpakatvam upādhitvam, Tattvacintāmaṇi*, p. 35 ). On the other hand, Maṇikaṇṭha in his *Nyāyaratna* mentions eight definitions of *Upādhi* and ultimately includes : *samavyāpte sarvatra hetur evopādhiḥ syāt, sādhyavyāpakatve sati sādhanāvyāpakatvāt* ( p. 96 ).

Gaṅgeśa, however, thinks that all cases of vicious condition (*upādhi*) are not cases of such equipollence of the probandum. He discusses different definitions of *upādhi* in his *Tattvacintāmaṇi* and ultimately refutes them. He opines that the main point to be considered in connection with *upādhi* is, whether it vitiates the reason and thereby invalidates the operation of an inference. This is what Gaṅgeśa means when he asserts that which is a pointer to the non-concomitance of the probans (*hetu*) with the probandum (*sādhya*) is a vicious condition (*upādhi*).

## PR-14

## RAGHUNANDANA AND ŚRĪNĀTHA

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Raghunandana began his career as a reformer in Smṛti-Śāstra in the 16th century under the special and careful guidance of his teacher, Śrīnātha Ācārya Cūḍāmaṇi. Śrīnātha was practically a product of the 15th century, a time when the Hindu social fabric in Bengal was much weakened by the wide spread of Tantricism, Śaivism, Śāktism, and Buddhism, as well as by the onslaughts of Islam. Due to these invasions the political outrages and economic compulsion upset the whole population of India. The old Smṛtis lost their influence to a great extent yielding place to newer Smṛtis. In this critical moment Śrīnātha began to make timely adjustments of law under changed social conditions. Śrīnātha was known as a social reformer. Under his able guidance Raghunandana started his career as writer on Dharmaśāstra.

Though Śrīnātha was thus looked upon by his contemporaries and immediate successors as a very prominent figure in the field of Smṛti-Śāstra, his works were thrown to background by his efficient pupil Raghunandana. But it is remarkable that Srīnātha's time-honoured Brahmanical customs and logical conclusions helped and inspired Raghunandana to reform the law of Smṛti.

In this paper we have made a comparative study of Śrīnātha's works and Raghunandana's works on Ācāra.

PR–15

## THE PROBLEM OF PURUṢA-BAHUTVA AND BHOKTṚ-BHĀVA IN SĀṀKHYA DARŚANA

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One of the several problems of Sāṁkhya Philosophy is the multiplicity of Puruṣas. The 18th Kārikā mentions the multiplicity, whereas the 10th and 11th Kārikās suggest similarity of the Puruṣa. There is also another ambiguity concerning the nature of Puruṣa. The Kārikās defining the nature of Puruṣa widely differ from each other. For example, the 17th Kārikā clearly states Puruṣa as the enjoyer but the 19th and 20th Kārikās mention Puruṣa as neutral.

But all these contradictions are only apparent. The reading of the Kārikās from a proper perspective reveals the non-existence of these apparent contradictions.

PR–16

## THE CONCEPT OF SELF-LUMINOSITY OF KNOWLEDGE IN PRAMĀṆAVĀRTIKA

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The problem of self-luminosity of knowledge comes up for a detailed discussion in this prominent work of Ācārya Dharmakīrti. His arguments in favour of self-luminosity are forceful, consistent and thorough-going, and notwithstanding the idealistic implications of some of them, are mostly of general significance; so much so that the adherents as well as the adversaries of 'self-luminosity', recognise his exposition as the authoritative presentation of the case. His verses such as : *apratyakṣopalambhasya nārthadṛṣṭiḥ prasidhyati* (without apprehension of the cognition, apprehension of the object too, will not be established) have been freely quoted in the subsequent discussions of the problem in the prominent philosophical texts. In fact, in the *Pramāṇavārtika*, we come across one of the earliest systematic and reasoned expositions of the problem of self-luminosity.

By way of argument, Dharmakīrti offers appropriate analysis respectively of - (1) the distinction of 'Knowledge' and 'Known'; (2) the element of vividity in Cognition; (3) the phenomenon of re-collection of the past cognition; (4) and the phenomenon of feelings of joy etc., which can never remain unmanifest in the moment of its existence. The analysis serves to demonstrate indispensability of the supposition of self-luminosity in any consistent account of experience.

This paper, besides attempting to offer a faithful account of Dharmakīrti's views, endeavours an asssesment of his contribution towards elucidation of the concept.

PR–17

## ŚĀKTA ICONOGRAPHY IN THE KĀLIKĀ PURĀṆA

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The *Kālikā Purāṇa* describes the icons of various manifestations of the goddess Śakti. The various features of the icons which draw our attention are : ( 1 ) formidable appearance of the goddess, ( 2 ) number of her arms, ( 3 ) three eyes, ( 4 ) lolling tongue, ( 5 ) matted or dishevelled hair, ( 6 ) crescent moon on her forehead, ( 7 ) coils of serpents, garland of skulls and an *akṣamālā* round her neck, ( 8 ) skin of tiger worn by her, ( 9 ) her weapons, ( 10 ) a pot-sherd or a cup of skull in her hand, ( 11 ) her nudity, and lastly, ( 12 ) her standing or sitting on a corpse or corpose of Śiva. A study of these icons indicates that these goddesses combine in their personality all the different traits that would satisfy the manifold demands of the manifold worshippers. In these icons there is thus a syncretism of beliefs of the tribal people, religion, magic and philosophy.

PR–18

## SUBJUGATION OF PHYSICAL ELEMENTS ( भूतजय ) AND ITS RESULTS ACCORDING TO PATAÑJALI

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In this paper we have made a critical exposition of the aphorism, " स्थूलस्वरूपसूक्ष्मान्वयार्थवत्त्वयसंयमाभ्दूतजयः " ( पातञ्जलदर्शनम् ३ । ४४ ). In order to

do so we explain the meanings of the five states — स्थूल ( gross ), स्वरूप ( own general ), सूक्ष्म ( subtle ) अन्वय, ( concomitant ), and अर्थवत्त्व ( capacious state to perform worldly enjoyment and release ) of each of the पञ्चभूतs and also the meanings of the terms संयम ( concentration of will-force ), भूत ( physical element/matter ) and भूतजय ( subjugation of physical elements). The view of science on भूत has been presented here and critically examined.

Next we have shown that संयम ( concentration ) is the means for gaining control of physical things. This term coming after the द्वन्द्व compound of the aforesaid aphorism only shows its relation to each of the members, स्थूल etc. The purpose of pointing out such relation is only for determining the gradual processes of संयम on the different states of भूत.

We have, thereafter, dwelt on three extraordinary types of results of भूतजय, viz., the अष्टविभूतिप्रादुर्भाव ( manifestation of eight supernatural powers ), the कायसम्पत् ( wealth/excellence of *yoga*-accomplished body ), and the कायधर्म्मानभिघात ( non-destruction of the qualities of the said body ). The last two can never be looked upon as material fallacies like magic or worthless notions like sky-flower. They are the महासिद्धिs – the great grandeurs most real and genuine – obtained through absorptive concentration.

The analysis of भूत, भूतजय and the results of भूतजय is good for humanity. Without the knowledge of भूत mundane prosperity is not possible nor one can cross the gross natural obstruction and get rid of the ills of the frail body.

## PR 19

## RĀMA RĀYA ON GĪTĀŚĀSTRAPRĀRAMBHA

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Śaṅkara in his *Gītā-bhāṣya* firmly states that *advaita* is the main teaching of the *Bhagavadgītā* and *jñāna* is the means of salvation. He declares that the real teaching of the *Gītā* commences from the verse *aśocyān anvaśocas tvaṁ* etc. II. 11 and concludes with the verse *sarvadharmān parityajya* etc. XVIII. 66. But Rāmānuja does not agree with Śaṅkara's view

on the *Gītāśāstraprārambha* and asserts that the *Gītā* commences with *na tv evāhaṁ jātu nāsam* etc. II. 12. This is echoed emphatically by Vedānta Deśika too.

None of the commentators on the *Gītā-bhāṣya* of Śaṅkara has met the criticism of Rāmānuja and Vedānta Deśika. It fell to the lot of Bellaṁkoṇḍa Rāma Rāya Kavi, an author of more than one hundred works in Sanskrit, who lived in Andhra Pradesh, from 1875 to 1914. Rāma Rāya who was a champion of Advaita and a bitter critic of Rāmānuja and Vedānta Deśika. elaborately refutes in his monumental work the *Bhagavadgītā-bhāṣyārkaprakāśikā*, a commentary on Śaṅkara's *Gītā-bhāṣya,* the view of Rāmānuja and Vedānta Deśika on the *Gītāśāstraprārambha*. The paper discusses the matter at length.

PR–20

## A CRITICAL EXPOSITION OF VIVARAṆA-PRAMEYASAMGRAHA OF VIDYĀRAṆYAMUNI

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The *Vivaraṇaprameyasaṁgraha of* Vidyāraṇyamuni is a logical exposition of Vivaraṇa school which was founded by Padmapādācārya in his *Pañcapādikā* or *Vivaraṇacatuḥsūtrī*.

Vivaraṇa is a very authentic exposition of Śaṅkara's philosophy. Its text is very cryptic and very difficult to understand. Vidyāraṇyamuni has explored the terminology and method of Navyanyāya school in the elucidation of the philosophical problems. He has given the main contents of the *Pañcapādikā* in an abridged form.

The *sṛṣṭidṛṣṭivāda* is advocated by the Vivaraṇa school of the Advaita Vedānta. According to the opinion of this school, Avidyā or Māyā, the creative force of God, has its locus in Brahman. The world is the product of the creative power ( Māyā ) of God. In establishing the Advaita point of view, Vidyāraṇyamuni has criticised the other Schools of thought and has shown the defects in their logic. His work is comparable with the *Advaitasiddhi* of Madhusūdana Sarasvatī. He has tried to establish Advaita theories from the logical point of view.

PR 21

## HAS ASSAM REMAINED OUTSIDE THE INDIAN CIVILIZATION?

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The *Cambridge History of India* (Vol. I, pp. 11-12) comments, "Assam is a country, which at most periods of its history has remained outside the Indian civilization." This comment was possibly made without a careful examination of the political and cultural history of ancient Assam. The ancient name of Assam was Prāgjyotiṣa-Kāmarūpa which constituted the whole of Eastern India extending from the coast of Pacific Ocean in the east to the boundary of Magadha on the west and from the foot of the Himālaya on the North to Ganjam in the South. Duryodhana, Bhīma, Arjuna, Aniruddha, the great heroes of the Mahābhārata war including Lord Śri Kṛṣṇa had their matrimonial alliances with the kings of Kāmarūpa-Prāgjyotiṣa. Narakāsura, Bhagadatta, Bāṇāsura, Bhīṣmaka, Hírimba, Ghaṭotkaca, Bhāskarvarman, Sankaladipa, Śrī Harṣadeva, Rudrasiṁha, Naranārāyaṇa and many other kings of ancient as well as of medieval Assam left their names in golden scripts in the epics and the history of greater India. The culture and civilization of ancient Assam was in no way inferior and uncommon to the culture and civilization of greater India and in her history she never remained outside the Indian civilization.

PR-22

## ON NYĀYA-SŪTRA 1. 1. 6

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Patañjali on *PS* 2. 1. 55 takes *māna* from the word *upamāna* in the sense of *pramāṇa*. He interprets the word *māna* as a means of valid knowledge of what is not fully known, and *upamāna* as approximate knowledge of something through similarity. In the *upamāna* the idea of a bull serves to give an approximate idea of gayal to someone who knows what a bull is. Śabara's *bhāṣya* on *JS* 1. 1. 5 gives an account of *upamāna*, which is quite different from that of Patañjali. According to Śabara, *upamāna* gives rise to the knowledge of the object not in contact with sense. The text further

explains that similarity of cow in the perceived object *gavaya* gives rise to the knowledge of *go* in the form of resemblance. *Nyāya-sūtra* 1. 1. 6 speaks of *upamāna* as establishing something from a known resemblance.

This description of *upamāna* is given in terms of inferential process. The meaning of the *Nyāyasūtra* 1. 1. 6 is not clear. Vātsyāyana interprets this *Sūtra* to mean that *upamāna* gives rise to the apprehension of the relation between the designation (*gavaya*) and the designated object - through the cognition of resemblance.

In this connection the following questions arise: why does Gautama phrase the definition of *upamāna* in terms of the inferential process? Does it mean that *upamāna* is a specific type of inference distinct from *anumāna*? Why a mere knowledge of name is regarded as *upamāna* later on? These are the questions discussed in this paper without claiming for a definite answer to these.

PR-23

## MANU ON VRATABANDHA OF WOMEN

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Vratabandha was the most important Saṁskāra for Dvijas. In the Vedic literature there are references to women's education which was always related to Vratabandha. In the Sūtra literature also Vratabandha of girls is referred to. But in the *Manusmṛti* there is absence of mention of women's education. Between the period of Vedas and the period of the *Manusmṛti* there was a gradual disappearance of Vratabandha. Vratabandha of girls was separated from their education. This we could see from Hārīta's mention of two categories of girls, viz., Brahmavādinīs and Sadyovadhūs. Manu, later on, gave a legal sanction to the discontinuation of girls' Vratabandha.

PR-24

## THE CONCEPT OF TATTVATRAYA OF ŚRĪ RĀMĀNUJĀCĀRYA

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The significance of the concept - Its originality - Its sources in the mysticism of the Alvars and the Upaniṣads - Description of each of the three categories: God, Souls and the Matter - Their unique Apṛthaksiddha relation - Its implications - The relation of soul to God - The chief sin of man - Bhakti and Prapatti lead to Mokṣa.

PR–25

## ŚAṀKARADEVA, THE GREAT VAIṢṆAVITE SAINT OF ASSAM

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Assam in the fifteenth and sixteenth centuries was divided into tiny principalities ruled by the Chutiyas, the Kacharis, the Ahoms and the Bhuyans. Though Hinduism had slowly percolated into this population of diverse beliefs, it could not become a unifying force because of the very nature of things. Assam became a cupboard of esoteric rituals, magic, sorcery, sacrifices and occult practices. At a time when there was no love lost among the diverse groups mentioned above Śaṁkaradeva made it his life's endeavour to preach the gospel of unity. He carried the message of Bhakti to the unlettered masses and preached the fundamental equality of all religions and the unity of the Godhead. He held that the dignity of man depends not on his birth, but on his actions, – a doctrine that had gone a long way in harmonising the discordant tribes struggling for hegemony.

The religion propagated by Śaṁkaradeva was based on the *Bhāgavata-Purāṇa*, the *Bhagavad-Gītā* and the Sahasra-nāma section of the *Padma-Purāṇa*. Known as "Ekasaraṇiya Nāma-Dharma", it is not a religion of Bargain and barter between God and man, or of sacrifice and easy recompense, but a total and *niṣkāma* surrender to Viṣṇu, especially in his incarnation as Kṛṣṇa.

PR–26

## VALIDITY OF SMṚTI ACCORDING TO ANNAṀ BHAṬṬA : A CRITICAL ASSESSMENT

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In this paper I have tried to show that Tarkasaṁgrahakāra used the word *yathārtha* in more senses than one, and he also used the word '*mātra*' in connection with *smṛti* in an elliptical sense.

Tarkasaṁgrahakāra used the word *yathārtha* in one sense in the case of *anubhava* and he used the same word in a different sense in connection with *smṛti*.

But nowhere in the entire text he has admitted that he is using the same word in two different senses in two different but dependently related contexts. This gave rise to much confusion and I tried my best to clear the confusion and to show from modern point of view that the use of the word *yathārtha* in the context of *smṛti* by Tarkasaṁgrahakāra is redundant.

PR-27

## THE CULT OF BHĀGAVATAS ACCORDING TO PILLAI-P-PERUMĀḶ AIYAṄKĀR

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The *Gītā* classifies the devotees of God into four kinds. Of these the wise devotee is ever in constant union with the Lord in thought and attached to Him with single-minded devotion. The *Mahābhārata* also speaks of four classes of devotees of whom three are desirous of rewards while the best are the single-minded worshippers. He is the real Bhāgavata or the devotee of Bhagavān, who has no burden other than the service of the Lord. A true Vaiṣṇavite will realize that no one can exist without any relation to Viṣṇu and he will show true love and render service to anybody whether that person is a friend or foe. The greatness of Bhagavatas is such that even Yama, the lord of death, will not dare approach them. The cult of Bhāgavatas belongs to a casteless society. In Vaiṣṇavism the cult of the Bhāgavata worship - of the *aṭiyār* or devotees - is considered greater than the worship of the Lord Himself. When our author makes a reference to the devotees of God, he generally speaks of *aṭiyār*, *toṇṭar*, *aṉpar*, *pattar*, *Araṅgan tamar*, and *bhāgava'ar* and he has also recorded the greatness of the devotees of Viṣṇu in his poems. This paper attempts to illustrate the cult of Bhāgavatas according to Piḷḷai-P-perumāl Aiyaṅkār.

PR-28

## NĀRADA

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(1) Problem: The epical and the purāṇic description of Nārada in various forms and colours gives rise to the two queries (i) Was Nārada

one and the same person who played different roles or they were different persons with the same name and epithet? (ii) If there were different Nāradas then was Nārada a name or a sort of an epithet possessing certain qualifications?

(2) Solution :- To solve the aforesaid problem recourse is made to these factors : (i) Age (ii) Etymological meaning (iii) Traditional meaning (iv) Symbolic and allegorical meaning.

(3) Conclusion.

PR–29

## THE DEVOTIONAL PHILOSOPHY AS MANIFESTED IN ŚRĪMADBHAKTIVIVEKA OF VAIKUṆṬHA NĀTHA BHĀGAVATA BHAṬṬACĀRYA

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It is a book on the quintessence of the devotional philosophy as embodied in the fold of Deva Dāmodara Guru and Kaviratna Vaikuṇṭha Nātha Bhāgavata Bhaṭṭācārya was a back-bone representative and disciple of the former through whose writings the Guru's devotional philosophy has come into prevalence.

Devotion, the climax of the religious discipline of life, should have a footing on philosophy. The philosophy which the author of this book wanted to reflect may be said to be monism and the religion which the author represents seems to be monotheistic in nature.

The book is a collection of quotations from various scriptural texts with a commentary by the author. The book contains fourteen sections dealing with the devotional form of Sādhanā of life. These sections are : (i) the choice of place for devotion, (ii) choice of Guru (preceptor) and śiṣya (disciple), (iii) recognition of shelter, (iv) glory of God's name, (v) glory of devotion to Almighty, (vi) recognition of good and holy company, (vii) emphasis on listening and chanting, (viii) recognition of hearing (ix) recognition of chanting (x) emphasis on remembering (xi) emphasis on waiting upon the foot (xii) recognition of worship (xiii) emphasis on worship and (xiv) recognition of servitude.

Thus, through these topics the author tries to emphasise the need of devotion as the quintessence of the monistic philosophy of monotheistic religion of his precepter.

PR–30

## THE NAMGHAR OF ASSAM

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The Namghar or prayer-hall has played a unique role in the social life of the Assamese people. It began as a religious institution, in the wake of the neo-Vaiṣṇavite Bhakti movement in the late fifteenth century. By and by every village came to have a Namghar. The Namghar's primary function was religious, but it soon came to be the location for social and cultural activities and even judicial activities. A criminal who takes shelter in a Namghar is not to be touched till his case is decided. An Assamese scholar has opined that the Satra system or Vaiṣṇavite establishment with its cenral Namghar ( the Satra system later influencing village life in general ) has to be traced back to the Buddhist Vihāra system, while another scholar has suggested that the functions of the Namghar have their ancestry in the Santhagara of the ancient Buddhistic republics of northern India. The present author's contention is that the functions of the Namghar, cultural and judicial in particular, have their resemblance with the activities of the tribal Morung or bachelors' hall found nearer home. Even the tribal place of worship has sometimes unconsciously changed into the Vaiṣṇavite Namghar. There seems to have been considerable local inspiration for the enlargement of the functions of an institution like the Namghar. The author produces illustrations in order to substantiate his argument.

PR–31

## THE RELIGIONS, FESTIVALS OF THE KARBI PEOPLE

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The Karbis, who are a tribe of the Karbi Arlong ( formerly Mikir Hill ) district of Assam has no specific idols, temples or shrines. Many of

them have now been converted into Christianity while the majority of them are still maintaining their old and traditional religious beliefs ; of course they are influenced by Hinduism particularly in the worshipping methods: they require a priest, flowers, water and other offerings etc. They worship their gods and goddesses, whose number is not less than one hundred, who are again grouped into four categories: (a) Hem Āngter (b) Rangker, (c) Dengji or Deuri and (d) Thengpi or thengcha. Most of the natural objects including 'Ārni' (the sun) and 'Chiklo' (the moon) have their divinity. 'Ārnām Kethe' is considered as very powerful god while 'Peng' the god of the house-hold and 'Hemphu', owner of human beings are considered as the second powerful gods. 'Ājo-āse' is the god of Cholera. Thus they have different gods to be worshipped on different occasions with different purposes. These worships are considered as important festivals by the Karbi people. Besides these fastivals, there are some other important festivals like 'Cāmāngkān' (ādya Śrāddha of a dead person), 'Hecākekān' (the harvesting festival), 'Ca'jun' (Indra and other heavenly gods) etc. Moreover they have faith in the rebirth of man, concept of Yama (death god), Vaikuṇṭha and Naraka etc. Thus the social and religious festivals of the Karbis have a very important place in their society. The present paper attempts to study in brief these festivals of the Karbis and find out their social importance.

PR 32

## WHAT IS ṢAṬPAKṢĪ ?

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The term *ṣaṭpakṣī* has been used for the first time in the *Nyāya-Bhāṣya.* It is a process of philosophical argumentation, which has not been enjoined. In other words, which is not to be resorted to by the proponent, who wants to find out truth (*tattvabubhusu*) through logical argumentation, in spite of being refuted by the opponent, who seeks to defeat the proponent by the application of Sophism. So in ancient Vāda tradition *ṣaṭpakṣī* had a special significance. Its knowledge was considered as essential in a philosophical debate. The present article discusses the nature and importance of *Ṣaṭpakṣī* as elaborated in early Nyāya texts, such as, the *Nyāya-Sūtra*, the *Nyāya-Bhāṣya*, the *Nyāya-Vārttika*, the *Nyāya-Vārttika-Tātparya-Ṭīkā*, the *Nyāya-Māñjarī*, the *Nyāya-Pariśiṣṭa*, the *Tārkika-rakṣā*, the *Nyāya-ratna* and the

*Nyāya-sūtra-Vṛttī.* *Ṣaṭpakṣī* is a type of *kathābhāsa* ( pseudo-argument ). In spite of the application of 24 Jātis by the opponent the proponent should try to keep to the right track and should never indulge in a wrong way as the Jātivādin. In case he also takes to a wrong course to silence the opponent his own position stands baffled. Since in this process of wrong argumentation neither the proponent's nor the opponent's point would be proved, in this *Ṣaṭpakṣī*, the first, the third and the fifth are related to the proponent, whereas the second, the fourth and the sixth relate to the opponent. But all these stand vitiated by the defects of repetition and the admission of an opinion ( *matānujñā* ).

PR–33

## कार्य और कारण का सहभाव

**श्रीमती सुषमा गुप्ता**

संस्कृत विभाग, कुरुक्षेत्र विश्व विद्यालय, कुरुक्षेत्र

भारतीय दर्शन में कारणवाद सम्बन्धी विविध मन्तव्यों को देखकर दर्शन के विद्यार्थी के मन में स्वभावतः शङ्का होती है कि कारण और कार्य का सहभाव सम्भव है अथवा नहीं। प्रस्तुत शोधपत्र में इस विषय का विश्लेषण करके किसी निर्णयपर पहुंचने का प्रयास किया गया है।

बौद्ध का कारण सम्बधी सिद्धान्त प्रतीत्यसमुत्पाद के नामसे प्रसिद्ध है। तदनुसार न्याय-वैशेषिक के समान ही कार्य पहले से विद्यमान नहीं रहता। कारण के होने पर कार्य होता है अथवा कारण का नाश हो जाने पर कार्य उत्पन्न होता है या कहिए अभाव से भाव की उत्पत्ति होती है। जहां तक कार्य और कारण के सहभाव का प्रश्न हैं इस मत के अनुसार कार्य की उत्पत्ति के पश्चात् कारण विद्यमान ही नहीं रहता, जिससे दोनों का सह अस्तित्व नहीं हो सकता।

सांख्य सम्मत सत्कार्यवाद के अनुसार कार्य कारण का परिणाममात्र है। वह उत्पत्ति से पूर्व अपने कारण में अव्यक्त अवस्था में विद्यमान रहता है। कारण का अव्यक्त रूप से व्यक्त रूप में आ जाना ही उत्पत्ति कहलाती है। कार्य तथा कारण दोनों में तादात्म्य है फिर कारण की पृथक् सत्ता कैसे मानी जा सकती है? सहभाव तो उन्हीं का कहा जा सकता है जिनकी पृथक्-पृथक् सत्ता होती है।

वेदान्त के विवर्तवाद के अनुसार कारण वस्तुतः अपने ही स्वरूप में विद्यमान रहता है, उसमें कार्य की अतात्त्विक रूप से प्रतीति हुआ करती है । कार्य की पारमार्थिक सत्ता नहीं है, वहां तो केवलमात्र कारण ही सत् है । सत् और असत् दो विरूद्ध पदार्थो का सहभाव असम्भव है ।

न्याय-वैशेषिक के अनुसार कार्य अपने कारण से सर्वथा भिन्न एक नवीन वस्तु है । उत्पत्ति के पश्चात् कारण कार्य के साथ-साथ विद्यमान रहता हैं । कार्य कारण से उत्पन्न नहीं होता प्रत्युत वह कारण में उत्पन्न होता है जिससे दोनो में आधाराधेय भाव रहता है । यहां कार्य और कारण का सहभाव स्पष्ट प्रतीत होता है ; जैसे कारण अवयव हैं, कार्य अवयवी है । दोनों भिन्न भिन्न हैं । अवयवी की उत्पत्ति के पश्चात् भी अवयव अपने रूप में बने रहते हैं ।

वस्तुतः न्याय-वैशेषिक का सहभावविषयक मत भी विचारणीय है । यदि अवयव और अवयवी को पृथक्-पृथक् मानकर समकालीन स्थित माना जाए तो इस मत में अनेक दोषो को सम्भावना है यथा दोनो को पृथक्-पृथक् मानने पर इनके आकार परिणाम आदि मे भी भिन्नता होनी चाहिए जो नहीं होती । अतः यह कहा जा सकता है कि न्याय-वैशेषिक द्वारा सम्मत अवयवी बुद्धिमात्र है, उसका पृथक्-बाह्य रूप मे अस्तित्व नहीं है । तब तो इस मत में भी कार्य और कारण का सहभाव कैसे सम्भव होगा ? परिणामतः भारतीय दर्शन मे कार्य-कारण का सहभाव होना सम्भव नहीं प्रतीत होता ।

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## THE DEFINITION AND NATURE OF PRAMĀṆA ACCORDING TO JAYANTA BHAṬṬA

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The present paper opens with a brief account of the definition of Pramāṇa advocated by the Naiyāyikas. This retrospection of the definition till the time of Udayana helps us to consider the novelty and perfection of technicality in the definition of Pramāṇa offered by Jayanta Bhaṭṭa.

Pramāṇa, according to Jayanta, is the collocation of conscious and unconscious conditions other than the subject and the object, that produces a non-erroneous, determinate and valid knowledge of an object. Jayanta brings in two novel theories : 'the collocation of conditions', or 'Sāmagrī', and 'their conscious and unconscious nature', or 'Bodhābodhasvabhāva.' Of these two the term 'collocation of conditions' defines Pramāṇa, and the second one says what exactly is the nature of conditions that constitute the collocation. A detailed examination of these aspects is the cream of this paper.

Jayanta argues that since all the instrumental conditions, or Karaṇakārakas, for instance, the gross form of the object, the visual sense, and their association etc., in the case of visual perception, together exercise the effectuation, they share in common the credit of being the most effective instrument of the effect. This theory is known as the *Sāmagrīpramāṇavāda* or *Kārakasākalyavāda*.

Jayanta for the first time in Indian Philosophy introduces the concept of the conscious and unconscious nature of Pramāṇa. It is also elucidated effectively how the instruments or causes of perception are unconscious in nature, and the instruments of inference, analogy and verbal testimony conscious. It can be pointed out here that the later logicians estimated perception as the knowledge which is not produced by knowledge (*jñānākaraṇakaṁ jñānaṁ pratyakṣam*). Though the striking definition presented by Jayanta seems to be neglected in the succeeding centuries, its realistic views are welcome and utilised by Viśvanātha Pañcānana in his *Bhāṣāpariccheda*. Thus we find in Jayanta the perfection of technicality in defining Pramāṇa.

PR–35

## AN OBSERVATION OF SUREŚVARA'S VĀRTTIKA 2.5 OF YĀJÑAVALKYA-MAITREYĪ DIALOGUE

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The so-called Yājñavalkya-Maitreyī dialogue, viz. the *Bṛhadāraṇyakopaniṣad* (*BU*) 2.4, occupies an important position in the Upaniṣadic tradition in the sense that it preaches renunciation as a means to salvation. Sureśvara's Vārttika (*BUBV*) on Śaṅkara's Bhāṣya (*BUB*) on *BU* 2.4 develops on the basis of both *BU* and *BUB*.

Especially *BUBV* 2.4.2–5 describes the stages for salvation, beginning with the performance of *nityanaimittikakarma* ending with salvation. Such a description can be seen in the *sambandhokti* of *Naiṣkarmyasiddhi* 1.52. Therefore, the paper proposes to discuss :

i ) Sureśvara's view on salvation and the preceding steps thereto. In this connection we shall take into consideration *Naiṣkarmyasiddhi* 4.54 etc. where can be found the amplification of that idea.

ii ) Śaṅkara's view *vis-à-vis* Sureśvara's, deviation by the latter, if any, from the former.

iii ) relevant points from Sureśvara's observations on *jīvanmukti*, *videhamukti* etc. from Sureśvara's Vārttika on *Pañcīkaraṇa*.

PR–36

## RĀMĀNUJA'S INTERPRETATION OF KARMAYOGA IN HIS *BHAGAVADGĪTĀBHĀṢYA*

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One of the main themes of the commentators on the *Bhagavadgītā* lies in showing which *yoga* among the three, that is, *karmayoga*, *jñānayoga*, and *bhaktiyoga*, people should adopt to obtain *mokṣa*.

In this paper I examine Rāmānuja's idea of the way of salvation, on the basis of his interpretation of *karmayoga* which plays an important role in the idea. He sets up two courses for obtaining 'self-intuition', which is the indispensable terminal toward *bhakti*. In the first course *karmayoga* is the preliminary means to *jñānayoga*, through which one can obtain 'self-intuition'. In this case *karmayoga* is interpreted as that which presupposes *ātmajñāna* brought about from the *śāstra*, and which is in the form of the performance of disinterestsd *karmans*. *Karmayoga* of this kind is adopted by those who have no qualification for *jñānayoga*, and is effective only for purification of mind. In the second course *karmayoga*, which has been exalted to the higher stage, leads directly to 'self-intuition'. As for this *karmayoga*, Rāmānuja explains that it includes *ātmajñāna* and takes the form of *jñānayoga*. This *karmayoga* can be adopted by those who are fit for *jñānayoga*. Thus, Rāmānuja makes *jñānayoga* dispensable by giving the elaborate interpretation to *karmayoga*.

Besides those interpretations which are peculiar to *karmayoga* of each stage, Rāmānuja presents another one which is common to that of both stages. It is that *karmayoga* is in the form of the propitiation of the Supreme God. He prescribes people to do any *karman* for the purpose of the propitiation of him. Through this interpretation of *karmayoga*, he places it as the support of *bhaktiyoga*, through which one can attain the final aim, the Supreme God.

In this way, Rāmānuja presents the relation of those three *yogas* hierarchically.

PR–37

## KARMA–YOGA IN RĀMĀNUJA'S GĪTĀBHĀṢYA

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Pursuit of Perfection has long been the pre-occupation of mankind. The *Bhagavadgītā* has enjoyed a unique position of distinction in this quest after Perfection, and it has offered many practical ways of spiritual realisation among which Karmayoga is one. Insofar as Karmayoga draws the golden mean between the time-honoured ideals of *pravṛtti* and *nivṛtti* incorporating the merits on both, it occupies a significant place in the scheme of *sādhanā* in Indian Philosophy.

In revealing the philosophical core of the *Gītā*, the commentaries of the traditional Ācāryas play distinct role. Rāmānuja is one of the major commentators and his contribution towards the understanding of the text is both original and solid.

The present paper aims at presenting a synoptic view of the concept of Karmayoga in Rāmānuja's commentary on the *Gītā*. While restating the main features of Karmayoga according to Rāmānuja's *Gītābhāṣya*, on attempt is made here to identify the new dimensions added to Karmayoga during the course of Rāmānuja's exposition of the text.

The prima-facie evaluation of a particular doctrine or a tenet regardless of the whole matrix of which it forms a part, often fails to appreciate its exact merits. The role of Karmayoga in its proper setting and its significance in the scheme of *sādhanā* in Viśiṣṭādvaita are brought into focus in the present paper. The raṭionale behind some of the exegetical

claims of the commentator pertaining to Karmayoga are sought to be examined.

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## SAMĀNYATO-DṚṢṬA ANUMĀNA IN THE VAIŚEṢIKASŪTRAS

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There is a considerable difference of opinion regarding the *sāmānyato-dṛṣṭa anumāna* as found in works of different Darśanas. I have, therefore, examined in this paper the concept of *Sāmānyato-dṛṣṭa* inference in the *Vaiśeṣika-sūtra* and some of the early commentaries in the light of what some scholars have to say regarding it.

PR-39

## मल्लिषेणकृत ईश्वरानुमान खंडन

**किरण कला जैन**

संस्कृत विभाग, कुरुक्षेत्र विश्वविद्यालय, कुरुक्षेत्र

दर्शन के क्षेत्र में यह जिज्ञासा सदा बनी रही है कि यह संसार कैसे, कब और किसने बनाया। इस जिज्ञासा का समाधान कतिपय दार्शनिक संप्रदायों में ईश्वर के अस्तित्व को स्वीकार करके किया गया है और उस अस्तित्व की सिद्धि हेतु कई तर्क प्रस्तुत किये गए हैं। परन्तु भारतीय दर्शन के तथाकथित नास्तिक संप्रदाय चार्वाक, बौद्ध एवं जैन ईश्वर के अस्तित्व का सर्वथा निराकरण करते हुए ईश्वरवादियों की युक्तियों एवं तर्कों का खण्डन करते हैं। इन अनीश्वरवादी आचार्यों में जैनाचार्य स्याद्वादमंजरीकार मल्लिषेण का प्रमुख स्थान माना जा सकता है। उन्होंने यह सिद्ध किया है कि ईश्वर संबन्धी अनुमान केवल अनुमानाभास है।

उनके अनुसार न्यायवैशेषिक का प्रमुख अनुमान है "उर्वी-पर्वत-तर्वादिकं सर्वं बुद्धिमत्कर्तृकं, कार्यत्वात्, यद् यत् कार्यं तत् तत्सर्वं बुद्धिमत्कर्तृकं, यथा घटः, तथा चेदं तस्मात् तथा। व्यतिरेके व्योमादि। यश्च बुद्धिमांस्तत्कर्ता स भगवानीश्वर एवेति।"

न्याय-वैशेषिक में यह भी दिखलाया गया है कि इस अनुमान में दिया गया हेतु किसी प्रकार भी हेत्वाभास नहीं है। मल्लिषेण ने इस अनुमान की अयुक्तियुक्तता दिखलाई है और कहा है कि यहां कार्यत्व हेतु के साथ व्याप्ति ही नहीं सिद्ध होती फिर अनुमान कैसे हो सकता है? मल्लिषेण का यह भी कथन है कि न्याय-वैशेषिक का यह हेतु बाधित हेत्वाभास है, क्योंकि मेघ, विद्युत् इत्यादि किसी निर्माता के बिना ही उत्पन्न होते देखे जाते हैं।

ईश्वरवादियों के अनुमान में दोष दिखलाकर मल्लिषेण ने यह भी प्रतिपादित किया है कि ईश्वर में एकत्व, सर्वगतत्व, सर्वज्ञत्व स्वातंत्र्य और नित्यत्व आदि गुण भी नहीं हो सकते।

प्रस्तुत शोध-पत्र का उद्देश्य मल्लिषेण की स्याद्वादमञ्जरी के आधार पर ईश्वर-सम्बन्धी अनुमान आदि का खण्डन प्रस्तुत करना है। आशा है इसके द्वारा इस विषय पर नवीन प्रकाश पड़ सकेगा।

PR–40

## SOME OBSERVATIONS ON MAN–LION INCARNATION OF LORD VIṢṆU

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Of the ten avatāras of Viṣṇu Man-lion form of incarnation is the fourth one. There is a well-developed story in the epics and Purāṇas regarding it. Even an Upaniṣad like the *Nṛsiṁha-Tāpanīya* and Upa-Purāṇa like the *Nṛsiṁha-Purāṇa* have been written in its honour. But the myth, the impossible elements that are therein, need a clear-cut analysis. In this paper some convincing answers have been attempted at, for the Man–lion Incarnation of Lord Viṣṇu.

1. The boon of Hiraṇyakaśipu as granted by Lord Brahmā necessitates the Man-lion form of Viṣṇu, for Hiraṇyakaśipu was not to die inside or outside, by day or night, by weapon on earth or in heavens, nor at the hands of men, beasts, gods or demons.

2. There is another solution to the Man-lion paradox when we make a closer analysis of the distinct purpose of each avatāra. A remarkable feature held in common by the first three avatāras ( Matsya, Kūrma, Varāha) is that in each case Viṣṇu is concerned with rescuing something from waters, which in mythological traditions symbolise the undifferentiated, chaotic or in psychological terminology, the unconscious. It may be suggested from this perspective that the Matsya, Kūrma, Varāha avatāras represent the emergence of life ( or consciousness ) into dry land from the all-encompassing waters. The fish, strictly an acquatic creature, is succeeded by amphibious tortoise. The boar is primarily a land animal, usually considered the lowest among animals, and one which has a peculiar relationship with water. The emergence of nascent humanity from strictly animal nature is perfectly symbolised in Narasiṁha, half-man and half-" king of beasts. "

3. Man-lion form of Lord Viṣṇu is reminiscent of therianthropomorphic worship of ancient Indians. This type of worship was in vogue not only in ancient India but in ancient Hellenistic kingdom. This was known in ancient Egypt, Mesopotamia and Western Asia. This gained wide popularity in India in Scythian period.

PR–41

## JAYANTA'S CONCEPT OF PRAMĀṆA

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The position of Jayanta Bhaṭṭa in the philosophical literature – particularly in Nyāya – stands unique not merely because of his encyclopaedic knowledge as exhibited in his *Nyāyamañjarī* but also because of his several conceptual contributions in the field. One such contribution is his concept of *pramāṇa* ( means of valid knowledge ).

There are no two opinions about the derivation of the word *pramāṇa.* All derive it with Instrumental deep structure : *pramīyate anena iti pramāṇam.* Following the definition of *karaṇa* by Pāṇini, almost all the ancient Indian Philosophies take *pramāṇa* to be one of the *kārakas* i. e., the *kāraka* which is considered to be the most essential factor for the production of the result. Thus, for them a sense-organ is *pramāṇa* with reference to perceptual knowledge, the knowledge of invariable concomitance or *parāmarśa* with reference to Inferencial knowledge, the knowledge of similarity in the case of

*Upamiti*, and the knowledge of word in the case of verbal knowledge.

Jayanta finds it difficult to understand how a single *kāraka* can be the most essential with reference to the production of knowledge. According to him each of the *kārakas* involved is equally essential for the production of knowledge. None of the *kārakas* can claim prominence separately. Only the collection or totality of the *kārakas* involved can get the prominence, because only if all the factors, required to produce knowledge, come together, knowledge is produced and in the absence of any of these factors the result is never produced. Therefore, Jayanta holds: the totality of factors is *pramāṇa* (*sāmagrī pramāṇam* ).

In this connection Jayanta also records the views of the opponents of his views without mentioning their names (*apare punaḥ*..). According to these opponents, *pramāṇa* means a *kāraka* other than the Nominative and the Accusative which produces a valid knowledge. But Jayanta does not refute it. May be, he leaves it to the readers to decide.

Finally, the paper points out difficulty in interpreting the concluding sentence of the opponents because of the use of the word *sāmagrī* in their conclusion.

PR-42

## SUREŚVARA ON THE SĀMĀNĀDHIKARAṆYA IN THE PROPOSITION अहं ब्रह्मास्मि ( *BR. Up.* 1. 4. 10)

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The statement अहं ब्रह्मास्मि ( *Br. Up.* 1.4.10), which is one of the four *mahāvākyas* of the Upaniṣads, is viewed by Sureśvara as a case of the relation of apposition of *aham* and *brahma*. And this raises some problems of interpretation of the proposition, which Sureśvara has discussed in the *Naiṣkarmyasiddhi* ch. 2, vss. 28, 29, 54, etc.

These are : ( i ) How does *sāmānādhikaraṇya* contribute to the understanding of the proposition ? ( ii ) How the other relations, viz. *viśeṣaṇa – viśeṣya* and *lakṣya-lakṣaṇa* are also necessary for a clear understanding of the proposition ? The aim of the paper is to discuss Sureśvara's observation in this regard,

In the course of the discussion, it is pointed out that, while explaining the Vedāntic statements, one has to go beyond the usual grammatical notions of *sāmānādhikaraṇya* for they become inadequate in explaining the Vedāntic thought in the real sense.

PR-43

## 'PURUṢA' OR 'SPIRIT' IN THE SĀṀKHYA-YOGA PHILOSOPHY : A CRITICAL STUDY

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Although the Sāṁkhya-Yoga Philosophy believes in natural evolution, it believes that there is a definite teleology behind the process of evolution. According to this philosophy, Puruṣa or Spirit has to be accepted as an independent reality, besides the evolving nature. Evolution being a cosmos and not chaos definitely indicates another reality for which nature evolves. This must be a conscious reality or rather consciousness in itself. Consciousness cannot be considered to be just a property of material bodies. On the contrary, it is for the sake of pure consciousness that nature evolves into complicated bodies. Patañjali calls it power of consciousness which is different even from mind which actually derives its consciousness from this power.

The aim of Yoga is to realise this self or spirit in its own real form and thus the existence of spirit can be proved on the basis of direct experience, according to Yoga. The Sāṁkhya philosophers have tried to prove independent existence of spirit with several arguments as well.

They believe in plurality of spirits as well and forward several arguments to prove it. However, spirit being pure consciousness in itself, it must be presumed that plurality does not form the very nature of the spirit. It rather comes in due to contact with nature which is considered to be real and co-eternal with spirit in the Sāṁkhya-Yoga philosophy.

When plurality cannot exist in the real nature of spirit, there can be gradation in spirits only from a phenomenal view point. God is placed at the top of this gradation. He is considered to be ever free being untouched by the binding qualities of Nature. Deities, free spirits etc. can be placed

below Him only, because they had fallen in bondage and become impure.– However, it has to be remembered that Nature does not give the experience of bondage alone, for experiencing freedom or real nature of the spirit also a *sāttvika* mind is needed which also is an evolute of Nature only. The world-process continues with perfect co-operation of Nature and Spirit for which co-operation between a lame man and a blind man has been used as a simile.

PR–44

## THE IMPACT OF ŚRI RĀMĀNUJA ON SWĀMI SAHAJĀNANDA

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Nowhere has Swāmi Sahajānanda shown his indebtedness in a more emphatic way to Śrī Rāmānuja so far as his metaphysical theory is concerned and to Śrī Viṭṭhaleśa, the philosopher-son of the philosopher-father Śrī Vallabha, who is the king among the Vaiṣṇavas, so far as his religious practice is concerned than in his monumental work named *Śikṣāpatrī* (vss. 100, 104, 120; vss. 81–82). To speak in other words, Śrī Sahajānanda's school of thought can be said to be an assemblage of metaphysical theory of Śrī Rāmānuja and the religious practice as prevalent in Śrī Vallabha Śampradāya.

Though the doctrines of Rādhā and Lakṣmī run parallel in his *Śikṣāpatrī* ( verse 1 ) in particular and in some of his metaphysical discourses given in his *Vacanāmṛta* in general, Śrī Sahajānanda is very keen on maintaining the master-servant relationship in respect of both the Rādhā-type and Lakṣmī-type devotees worshipping and meditating on the all-prevading God Nārāyaṇa Vāsudeva all throughout the *Vacanāmṛta*. In full agreement with the description of Śrīkṛṣṇa as Parabrahma-Puruṣottama-Bhagavān ( *Śikṣāpatrī*, vs. 108 ), Śrī Sahajānanda describes Śrīkṛṣṇa as the enjoyer of Rāsa-play with Rādhā and the Gopīs in His heavenly Vrindavan so far as his teachings of *Śikṣāpatrī* are concerned. As compared with his teachings of *Sikṣāpatrī*, his *Vacanāmṛta* seems to be rather a retreat in that, in and through the description of Rāsa-play, Śrī Sahajānanda seems to emphasize more on the all-pervading nature of Nārāyaṇa Vāsudeva ( vide V. Gadh. II. 64-2-3; Gadh. I. 23-1-1 ), by overlooking the fact that the Rāsa-play is Śrīkṛṣṇa's divine gift to those Gopī-type and Rādhā-type devotees who being quite fed up with the limited Joy of Brahman crave for the infinite joy that is

Śrīkṛṣṇa with a sense of non-distinction (*abheda-bhāva*) with Him. These are some of the bad results of Śrī Sahajānanda's teachings of the *Vacanāmṛta* which can be overcome in the light of his higher teachings of *Śikṣāparti*.

Śrī Sahajānanda seems to be a belated inheritor of the later *Mahābhārata* School of the Aupaniṣadas (*MBh.* XII, 182-253) so far as his enlarged table of five categories of the *Vacanāmṛta* is concerned (V. Gadh. I. 7-1-2; Loya, 15-5.5; Gadh. III. 10-2-1), because of his recognition of distinction of individual entities (*vyakti-bheda*), as a result of which his metaphysical framework becomes unwieldy. Had he paid a little heed to the distinction of place (*sthāna-bheda*) as maintained by the L. MBh. School of saints (78 and 79), naturally that would have helped him much in reducing his table of categories to the minimum more or less on Śrī Rāmānuja's lines (*Śikṣāpatrī*, verse 104 Loya, 14-1-1; 14-1-5).

## PR-45

## YOGA OF THE ĀDI GRANTHA

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The *Ādi Grantha* is the product of the radical school of the Bhakti movement, which is represented by Kabir and Guru Nanak. Guru Arjan Dev, the fifth Sikh Guru and the compiler of the *Ādi Grantha*, included in this great anthology, not only the hymns of the Sikh Gurus, but also of the saints who were the protagonists of the radical school. For the seeker, this scripture enjoins the life of a householder, who should not only be a Karma-yogī, but also a Jñāna-yogī and Bhakta-yogī. He should be an amalgam of action, knowledge and devotion. The practice of *Āsanas* and *Prāṇāyāma* has been decried, therefore the Yoga of the *Ādi Grantha* is very much different from Raja-yoga and Haṭha-yoga. Laya-yoga or Kuṇḍalinī-yoga has not been accepted. Though Yogic terminology is found frequently in the *Ādi Grantha* the systems of Yoga, which are the source of this terminology, have been rejected. The *Ādi Grantha* is primarily a Bhakti scripture. therefore the Bhakti Yoga and Mantra Yoga are associated with it. Emphasis is laid on Antaraṅga or Anurāga Bhakti and not on Bahiraṅga or Laukika Bhakti. No charms or incantations are used. This Bhakti has been called the Prema-Bhakti, which is accomplished through the remembrance of the Name of the Lord. The Name or the Word is the pivot. The union with the Lord is attained through the Word or the Name, therefore the Yoga of the Ādi

*Grantha* has been called Nāma-Yoga or Surt-Śabdayoga. The seeker or disciple meditates on the Word given by the Guru in the company of the saints. This Yoga has also been called Sahaja Yoga, because there is spontaneous overflow of love, a profound and fervent romantic passion resulting in supreme ecstasy. The seeker resigns totally to the Will of the Lord.

PR-46

## THE PROBLEM OF DESIRE ( KĀMA ) AND ITS SOLUTION IN THE BHAGAVADGĪTĀ

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( i ) The teaching of the *Bhagavadgītā* is vitally connected with the problem of Desire, as Arjuna's confusion implied subtle desire. The *Gītā* presents the process of desire, analyses it and states the way to overcome it.

( ii ) Definition of Desire :- 'Pining for what is not'. Basically it is a creative urge in a being. At the end of the third chapter of the work, Arjuna asks this question about desire and Srī Kṛṣṇa answers it with great precision and wisdom.

( iii ) Seven steps to man's downfall : Desire,an important step in it.

( iv ) Men of Āsurī Saṁpatti are dominated by desire and its paraphernalia,while men of Daivī Saṁpatti or Perfect Men are free from it.

( v ) But all desire is not evil. Desire not antagonistic to Dharma is essential. Such a divine desire has a definite place in the scheme of the teaching of the *Gītā*.

( v ) The only way to overcome desire is Self-Realisation. The Yoga of the *Gītā* aims at this Self-Realisation and Bhakti or Duty even after that.

PR-47

## THE CONCEPT OF PRAPATTI ACCORDING TO RĀMĀNUJA

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Bhakti (devotion) and Prapatti (self-surrender) are the only ways of Mokṣa ( liberation ). Prapatti has six parts or *aṅgas*. The Mokṣa from

Prapatti is Sāyujya. That means the Jīva gets all the Bhogas that Brahman gets. In the Mokṣadaśā also, the Jīva remains separate from Brahman.

Prapatti is called 'Śaraṇāgati' also. This seems to have been the final mood into which Rāmānuja falls as is evidenced by his most beautiful prose-poem known as *Śaraṇāgati-Gadya* in which he pours out his heart in an act of absolute self-surrender to God.

The concept of Prapatti is also found in the *Gītā*, e. g. " शिष्यस्तेहं शाधि मां त्वां प्रपन्नम् ", " सर्वधर्मान् परित्यज्य मामेकं शरणं व्रज । " etc.

Thus the concept of Prapatti is not new but Rāmānuja gave a good form and a concrete structure to it. All the classes of persons can get Mokṣa from Prapatti.

In the *Yatīndramata-dīpikā* also, there is this concept of Prapatti.

Whenever we remember Śaṅkarācarya, we remember the concept of Māyā; whenever we remember Rāmānuja, we remember the concept of Prapatti.

Rāmānuja's Viśiṣṭadvaita was developed into two branches :- (1) Tengalai by Pillai Lokācārya and (2) Vadagalai by Vedānta Deśika.

PR-48

## चरक एवं सुश्रुत की सांख्य प्रस्थानीय विचारधारा - एक मौलिक चिन्तन

**श्रीमती उषा कुशवाहा**

दर्शन विभाग, काशी हिंदू विश्वविद्यालय, वाराणसी

एवं

**डॉ. ज्योतिर्मित्र**

चिकित्सा विज्ञान संस्थान, काशी हिंदू विश्वविद्यालय, वाराणसी

चरक एवं सुश्रुत (आयुर्वेदीय संहिता) में सांख्य दर्शन की विचारधारा पर्याप्त मात्रा में है। सांख्य में सत्त्व रजस् तमस् इनकी साम्यावस्था ही प्रकृति है जबकि आयुर्वेद में साम्यं प्रकृतिरुच्यते अर्थात् जहां वात, पित्त एवं कफ का साम्य हो, वही प्रकृति है। आयुर्वेद में प्रकृति को आरोग्य या स्वास्थ्य और विकार को व्याधि माना गया है। सांख्य ने उत्पन्न हुई वस्तु को विकार कहा है। जिस दुःख त्रय के विनाश के

लिए सांख्य जिज्ञासा कहता है वे ही दुःख आयुर्वेद में रोग के पर्यायभूत हैं। सांख्य का सत्कार्यवाद आयुर्वेद के सभी सिद्धान्तों में पूर्णतया अनुस्यूत है जिसके आधार पर आयुर्वेद की गर्भावक्रान्ति, रोगोत्पत्ति, लोक और पुरुष का साम्य तथा औषधियों में उनके आभ्यन्तर निहित स्वाभाविक गुणों का परिचय जैसे विषय पल्लवित हुए हैं।

प्रस्तुत शोध-पत्र में चरक और सुश्रुत में निहित सांख्यदर्शन की विचारधाराओं का चिन्तन प्रस्तुत किया जा रहा है।

PR-49

## NYĀYA CONCEPT OF ANUVYAVASĀYA

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In this paper the writer proposes to undertake an analysis of the Nyāya theory of Anuvyavasāya or knowledge of knowledge, and in the light of results arrived at by means by analysis, he intends to make critical scrutiny of the arguments advanced by Nyāya to repudiate the thesis of the opponent philosophers in order to bring out in bold relief the superior cogency of the Naiyāyika line of thinking.

Knowledge, Nyāya contends, is an adventitious quality of the soul-substance and it is not a kriyā or act and as such is not controlled by human desire. It is viṣaya-mātra-prakāśa or only object revealing in nature. Hence knowledge is not self-revealed. One knowledge can be known by another knowledge which makes the first knowledge or vyavasāya-jñāna its object and is called anuvyavasāya or knowledge. There is no necessity or mustness for anuvyavasāya to arise immediately in the wake of vyavasāya. The Ātma-manas-saṁyoga, which, as an auxiliary condition, causes vyavasāyajñāna, is identical with the Ātma-manas-saṁyoga which as an auxiliary causes anuvyavasāya. But this does not necessarily entail simultaneity of vyavasāya and anuvyavasāya.

Nyāya contention, according to the humble opinion of the writer, is based on two presuppositions which are questionable.

PR-50

## THE AGE OF THE ŚAIVĀGAMAS

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The traditional belief among orthodox Śaivas is that the Śaivāgamas are revelations from God and not compositions by men. Therefore they believe that the Śaivāgamas are as authoritative and as sacred as the Śrutis. *Mṛgendrāgama* states : 'at the time of creation, Śiva bestowed this knowledge par excellence for the good of humanity.' According to *Mālinīvijayavārtika* the Āgamas are but divine speech and as such they also have a similar eternal existence.

Modern scholars may not accept this hoary antiquity of the Āgamas on the basis of traditional accounts. Hence literary, inscriptional and other evidences are here offered in order to arrive at the probable age of the Śaivāgamas.

Literary evidences show that the Śaivāgamas have been regarded as sacred authority from the very ancient time by the Śaivas.

The *Kiraṇāgama* manuscript preserved in the Durbar library was copied in 924 A. D. It contains a list of the Śaivāgamas. *Parameśvara-tantra*, in the traditional Gupta character, was copied in 859 A. D.

The Pallava inscription on the Kailāsanātha temple at Kanchipuram refers to the Pallava king Rājasiṁha as " Āgamānusārī " and " Āgamapramāṇaḥ ". The Udayagiri cave temple inscription, the Bilsod stone pillar inscription of Kumāragupta which are dated inscriptions show that the Āgamas existed before the fifth century A. D.

Scholars have expressed their opinions relating to the age of Āgamas. On the basis of the evidences stated above, it can be concluded that the age of the Śaivāgamas must be not later than the third century A. D.

PR-51

## THE CULT OF SUDĀMĀ IN PORBANDAR-SUDĀMĀPURĪ

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Porbandar, the harbour town on the Southern coast of Saurashtra, is known also as Sudāmāpurī. Tradition tells that it was the place of residence

of Sudāmā, the Brahmin friend of Lord Kṛṣṇa whose story is recorded in the *Bhāgavata purāṇa* ( X. 80-81 ). An enquiry into the origin of the Sudāmā temple there and the places connected with Sudāmā's legend shows that, although Porbandar can claim to be an old city, which certainly existed before the first archaeological and epigraphical records dating back to the 10th century, the tradition about Sudāmā, the hero of *Bhāgavata purāṇa*, is rather recent and was built upon another legend connected with pious Brahmin, named Sudāma, and devotee of Kedāranātha ( as told in the '*Sudāmapura māhātmya*' belonging to a local version of the *Skanda Purāṇa, Prahlādoktam saṁhitā*). It looks as if the transfer of Sudāma, devotee of Kedāranātha, to the Brahmin friend and devotee of Kṛṣṇa took place after the Kṛṣṇa worship and pilgrimage to Dvārakā was well established ( 16th century ) and after the fame of Sudāma spread all over Gujarat as extolled in the numerous mediaeval Gujarātī *Sudāmā-caritras.* There are many instances of the superposition of a cult to Śiva by a cult to Kṛṣṇa and the Sudāmāpurī's story is one more testimony of the process of krishnaization in Gujarat.

PR–52

## प्राचीनन्यायमते प्रत्यक्षम्

**नीरदवरन मण्डल**

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प्रत्यक्षविषये गौतमप्रणीतन्यायसूत्रं पर्यालोच्य तत्र भाष्यकार-वार्तिककार-तात्पर्य-टीकाकाराणाम् आशयप्रदर्शनं प्रमाणतत्त्वजिज्ञासूनां विदुषाम् अवश्यकर्तव्यम् । परवर्त्तियुगे हि प्रत्यक्षसूत्रस्य व्याख्या नव्यमतमाश्रित्य प्रदत्ता । तदेतत् तात्पर्यपरिशुद्धिप्रकाश-न्यायसूत्रवृत्ति-प्रभृतीनां पाठेन प्रतिपादितं भवति । किं च चरके यत् प्रत्यक्षलक्षणं प्राप्यते तत् भाष्यकारकृतप्रत्यक्षवर्णनेन सह सादृश्यं भजते । तत्र पार्थक्यमपि स्मरणीयमेव । इतः परं वरदराजस्य तार्किकरक्षायामुपलभ्यमानं प्रत्यक्षलक्षणमालोचनीयम् । ततो जयन्त-भट्टस्य प्रत्यक्षव्याख्या प्रणिधानयोग्या । जयन्तभट्टेन हि स्वकीयप्रतिभाबलेन प्रत्यक्षलक्षणस्य एतादृशी प्रतिपदव्यावृत्तिः प्रदत्ता या खलु उद्द्योतकरमतेन सह सुतरां वैलक्षण्यमश्नुते । एवं भासर्वज्ञनागार्जुनादीनां प्रमाणतत्त्वप्रतिपादनमालोच्य तत्र न्यायमतस्य स्वकीयत्वं प्रतिपादयितुं शक्यते ।

तदेष सिद्धान्तः शक्योपपादो यत् सूत्रार्थो विशिष्ट-प्रतिभास्पर्शेन नवनवतात्पर्यमलभत ।

## PR–53

## MAṆḌANAMIŚRA'S INTERPRETATION OF BRAHMASŪTRA 3.4.26

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Maṇḍanamiśra holds a unique place among the followers of Advaita Vedānta, for his exposition of the Advaita doctorine does not reveal any special allegiance to any earlier teacher of Advaita and displays that he was a perfectly independent Advaitin. In his interpretation of the Upaniṣads and Brahmasūtras, he does not ever hesitate to deviate from Śaṅkara (whom tradition holds as Maṇḍana's teacher of Advaita) because he finds it necessary to do so for maintaining his own views. An example of such deviation is clearly seen in his interpretation of Brahmasūtra 3.4.26: *sarvāpekṣā ca yajñādi-śruter aśvavat.* An examination of the interpretations of this sūtra by Śaṅkara, Sureśvara and Maṇḍana would help determine Maṇḍana's contribution to Advaita which is deeply tinged with Mīmāṃsā doctrine.

Incidentally, this examination would point to the falsity of the Maṇḍana-Sureśvara equation.

## PR–54

## THE CONCEPT OF SAHAJ IN MEDIEVAL SAINT–POETRY OF THE ĀDI GRANTHA

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'Sahaj' is primarily a Sanskrit word which etymologically means that which is born or which originates with the birth or origination (*sahajāte*) of an entity. Sahaj is a compound word with *saha* as its prefix which represents spontaneity, indivisibility and non-duality. Sahaj as a philosophic concept has a long history in Indian theological literature. In the *Ṛgveda* it is used in the form of Sahojā. Sahaj achieves a strong philosophic base in Sahajiya

Buddhism where it is identified with Mahā-Sukh or Yuganaddha and is produced with Sexo-yogic practices through the union of the principles of Prajña and upāya. In the Nāth literature it was identified with Dasam Duār from where the amṛta pours and the yogi drinks it. The saints in their compositions have used this term altogether in a different form and meaning from that of Nāth yogis and Sahajyāni Buddhists. They gave this term a new content. They have given the name 'Sahaj' to transcendental experience or Nirguṇa Brahma which is beyond the reach of five gross senses. Sahaj is their supreme beloved and they identified it with formless, non-dual Rām or God. Their sole objective was to seek absolute union through intense love and devotion of the Almighty's name i. e. Nām-Simran. They characterise the experience of Sahaj as the Ultimate reality of life and the state of the attainment of Sahaj as Sahaj-Samādhī or Sahaj-avasthā. So the Sahaj-Samādhī is the state of absolute union or merger of the individual self with the universal self or Infinite self. According to them the Sahaj blending is like the blending of the light of the Individual with the light (Jyoti) of God, like that of a drop of water into that of an ocean. It is the state of existence in which the ātmā of the individual is dissolved and absorbed in the Paramātmā and the inner duality dies within. So it is the state of enlightenment or Self-realisation which is also called Turiyā, chauthāpad, amarapad and paramapad. The yoga of saints was Sahaj-yoga or yoga of devotion, not Nāth yoga or Kuṇḍalini yoga. Instead of Nāth yoga (a physical rigorous discipline), they made spontaneous Nām-simran as the foundation of their Sahaj-Sādhanā. That is why the Sahaj-Sādhanā of Mystic saints differs a lot in practice from that of Nāth yogis and Sahajyānī Buddhists.

## PR–55

## THE ANTIQUITY OF THE UPANIṢADS

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The Upaniṣads are a very important landmark in the progress of human thought. The principal ones formed the last sections of the voluminous exegetical works, the Brāhmaṇas, attached to the numerous śākhās of the four Vedas, and hence are also known as the Vedānta. These Vedic Upaniṣads, about 14 in number, came to be held in such high esteem that hundreds of sectarian works, produced in later times, were propagated as Upaniṣads, though differing in subject matter and content from them. The

dates of neither group have yet been settled. In fact, this problem has failed to receive due attention, although the age of the Vedic Saṁhitās proper has been widely discussed by the scholars. An effort has been made in the present paper to establish the chronology of the Upaniṣads and assign them tentative dates.

PR–56

## महाभारत में स्कन्द का स्वरूप

श्रीमती इन्दुमती मिश्र

कुमार सदन, बाबूगंज, लखनऊ

स्कन्द ब्रह्मा, शिव-पार्वती एवं अग्नि के पुत्र माने गए हैं। कृत्तिकाओं द्वारा पालन होने के कारण ये कार्तिकेय हैं। स्कन्द छः मुख, बारह हाथ, बारह कान, एक उदर तथा एक ग्रीवा वाले हैं। शरवण में जन्म लेने से शरवणोद्भव कहलाए। इनके कुमार, शाख, विशाख एवं नैगमेय – यह चार प्रसिद्ध रूप हैं। नैगमेय रूप में ये छागवक्त्र हैं।

स्कन्द अत्यन्त बलवान् होने के कारण देवों की सेना के सेनापति बनाए गए और तारकासुर का शीघ्र उन्होंने विनाश कर दिया। क्रौञ्च-विदारण, ऋषियों द्वारा परित्यक्त ऋषिपत्नियों की ग्रह रूप में स्थापना, स्वाहा को अग्निदेव की अनन्त सहचरी बनाना स्कन्द के महत्त्वपूर्ण कार्य हैं।

स्कन्द शरीर पर लाल वस्त्र, सुवर्ण की माला, मुकुट तथा कवच धारण करते हैं। शक्ति, धृष्टी, शङ्ख, कुक्कुट, धनुष आदि आयुध भुजाओं में धारण करते हैं। मयूर इनका वाहन है।

स्कन्द उस युग में विशेषतः ब्राह्मणों के आराध्य देव रहे। इसी कारण इनका 'ब्रह्मण्य' रूप अधिक पूजा गया। रोहतक इनका प्रिय स्थल है। यहाँ के यौधेय आयुधजीवी क्षत्रियों के प्रिय आराध्यदेव रहे हैं। मयूर जाति की विभिन्न जङ्गली जातियाँ भी इन्हें पूजती रहीं। बुरे ग्रहों की शान्ति हेतु इनकी उपासना की गई। गुप्तकाल के राजाओं के भी पूज्य देव रहे। संस्कृत के नाटकों में इन्हें चोरों एवं लुटेरों

का आराध्य देव माना गया। इनको युद्ध की देवता मानकर ग्रीक के मार्स नामक युद्ध देवता से इनकी समता की गई। महाभारत में स्कन्द के अनेक पवित्र एवं पुण्यदायी तीर्थों का उल्लेख हुआ है, जहाँ निवास कर एवं इनकी उपासना कर व्यक्ति अक्षय लोक को प्राप्त करता है।

## PR-57

## JAGANNĀTHA : THE SYMBOL OF INTEGRATION

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From earlier times attempt has been made by rulers of Orissa to bring about a synthesis between various religions that are practised in India and particularly in Orissa. In Jagannātha temple there are deities housed in smaller shrines belonging to different sects. To bring about coordination and cohesion between the major religion worshippers the kings of Orissa tried their best to pay respect to all the deities belonging to different sects.

This has been manifested on a sculpture engraved on the Bhogamaṇḍapa of the Jagannātha temple where Jagannātha, Śiva and Durgā are carved out on a single stone. This has been exhibited again on the temple of Konark in similar manner. Not only the worship of pañca-devatā was encouraged in the temple but different systems of philosophies have been merged in the Jagannātha cult through His ritualistic worship. This is manifest in the practices followed and observed in course of His daily worship. This is unique in nature and nowhere else seen in our religious institutions in India. Jagannāth a appears supreme when He absorbs all the main five Hindu deities on different occasions.

## PR-58

## ADBHUTA SĀGARA OF YOGĪŚVARA PĀTRA

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Three palm-leaf manuscripts of the *Adbhuta Sāgara* are preserved in the Manuscript Section, Orissa State Museum. It is a digest on the science

of prognostics, a branch of Dharma Śāstra, alongwith the propitiatory rites and rituals for removing the evil foreboded by them.

Yogīśvara Pātra is its author as is known from the following verse in the beginning of the work:

यस्यां सकृन्मज्जनजैर्यशोभिर्देशेऽत्र भानुः स नृपो बभूव ।
एतन्महानुग्रहपात्रयोगीश्वराढ्यनामा हरिभक्तिलग्नः ।
अचीकरच्चारुमिमं निबन्धं नृणां हितायाद्भुतसारसंज्ञम् ॥

as also from the colophon "इति श्रीमहाराजाधिराजनिःशङ्कभानुगजपतेर्ललितपदकमल-धूलिकलापालंकृतपात्रयोगीश्वरविरचिते श्रीअद्भुतसागरे...नाम...अध्यायः" at the end of each chapter. Thus Yogīśvara was an honourable officer under Gajapati Niśśaṅka Bhānu Deva, the last Ganga sovereign of Orissa. The fact is strengthened by the colophon of another work named *Dāna-Dīpāvalī* of this author. As the period of King Niśśaṅka Bhānu's rule was from 1413 A. D. to 1435 A. D., Yogīśvara must have composed those works during this time and his period at present may safely be taken to be the 1st quarter of 15th century A. D.

The paper gives an account of the work, particularly of the topics dealt with by the author and the authors quoted by him. It also mentions the works inspired by the *Adbhuta-sāgara* like *Utpāta-Taraṅgiṇī* by Raghunath Das, *Adbhuta-Darpaṇa* or *Saṁgraha* by Mādhava Sarman, *Adbhuta-Sāgara-Sāra* by Kavicandra Nīlakaṇṭha, *Adbhutaḥ* by Sadānanda Pani etc. written in Orissa in later periods.

PR–59

## PURVA–MĪMĀṀSA AND ASTROLOGICAL INTERPRETATION

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In this paper, an attempt is made to evaluate the interpretational aspect with a particular reference to the works on Astrology. Here I restrict myself to five works : the commentary of Bhaṭṭotpala on the *Bṛhat-saṁhitā*, Viṣṇuśarman's commentary on the *Vidyāmādhavīya*, the commentary of Rudra on *Horāśāstra*, and the commentary *Pramitākṣarā* of Rāmācārya on the *Muhūrtacintāmaṇi* and the great collection *Jyotirnibandha* of Śrī

Śivarāja. These authors belong to the different centuries and also come from the different regions of India. In the light of these works, an attempt is made to show as to how the doctrines of Pūrva-mīmāṁsā are utilised by these authors to interpret the matter connected with Astrology. Incidentally an attempt is also made to refer to the other works on Astrology only to support my observations or to bring to light some new point which is not noticed in the above works.

Incidentally, an attempt is also made in this paper to compare the mode of interpretation suggested by the writers on Astrology with that of the writers on Dharma-Śāstra and Pūrva-Mīmāṁsā.

In conclusion, one will have to agree wholeheartedly with the important observation that the writers on Astrology have also contributed to the interpretational aspect so highly developed right from the days of Jaimini by the different authors in different centuries; the paramount influence of the Pūrva-Mīmāṁsā even on the writers on Astrology can hardly be denied.

PR-60

# गुरु तेगबहादुर की वाणी उपनिषदों की परम्परा में

**श्रीमती लज्जादेवी मोहन**

सैनी सदन, जिल्हा न्यायालय के पास, होशियारपूर

उपनिषदों में प्रतिपादित चिन्तनधारा अन्य भक्तिकालीन कवियों की तरह समस्त सिक्ख गुरुवाणी में अभिलक्षित होती है। गुरु तेगबहादुर की वाणी को आदि-ग्रन्थ में महला ९ की संज्ञा दी गई है। यह उपनिषदों और गीता आदि से विशेषतया अनुप्राणित है। उपनिषदों का विषय ब्रह्म की सर्व-व्यापकता, आत्मा-परमात्मा का सम्बन्ध; मोक्ष-प्राप्ति के साधन - प्रभुभक्ति, गुरु-भक्ति, स्थित-प्रज्ञता, सत्संग, संसार की निस्सारता आदि तथा पाखाण्ड-खण्डन है। उपनिषदों में व्याख्यात इन विषयों को गुरु तेगबहादुर जी ने काव्य-बद्ध किया है। कई स्थलों पर ऐसा आभास होता है कि उपनिषद् के श्लोक-विशेष को सामने रख कर गुरुजी काव्य-रचना कर रहे थे। प्रस्तुत लेख में उपनिषदों की पृष्ठभूमि में गुरुजी की वाणी का अध्ययन किया गया है।

PR–61

## ŚAṄKARĀCĀRYA'S INTERPRETATION OF BHAGAVADGĪTĀ IV. 33b.

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The oft-quoted line सर्वं कर्माखिलं पार्थ ज्ञाने परिसमाप्यते । *B.G.* IV.33 is generally taken to mean – "All rites end when the ultimate Realization takes place". Most of the commentators including Rāmānujācārya follow this meaning.

But Śaṅkarācārya interprets it a little differently taking *parisamāpyate* to mean 'includes' (*antarbhavati*). Accordingly the line means – "All rites that lie unenjoyed are included in the Realization (as it is सर्वत: संप्लुतोदक–स्थानीय )". Thus this verse is to be read with *B.G.* II.46. Further these rites or actions are not only these done by the realizer but "all meritorious deeds done by all" as per *Chāndogya Up.* IV. i.4.

The paper discusses this interpretation and the reasons leading to the same.

PR–62

## EVOLUTION OF UPĀDHI AS AN ONTOLOGICAL CONCEPT

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Śivāditya appears to be the first known Nyāya-Vaiśeṣika philosopher to postulate a clear-cut division of universal ( sāmānya ) into universal proper ( jāti ) and 'upādhi', a term which has begun to be translated as 'imposed property' and which we have chosen to translate as 'pseudo-universal' or 'mediate universal', as the case may be.

Udayana draws up a whole inventory of the cases in which common sense is likely to suspect universals which actually are not there. These cases are those of 'upādhi.' Śeṣānanta suggests a division of upādhi into higher ( para ) and lower ( a-para ) on the pattern of a kindred division of universal. Another division of upādhi is simple ( a-khaṇḍa ) and compound ( sa-khaṇḍa ).

The concept of 'upādhi' seems to be implied in the restriction of universal to the three existential categories of substance, attribute, and motion. It also seems to be suggested in Praśastapāda's concept of arbitrary name (pāribhāṣikī saṁjñā). Germs of the concept of 'upādhi' are also found in the coneepts of universality (sāmānyatva) and universal-less class. Kumārila's concept of class-universal (samūha-sāmānya) appears to be the immediate or near-immediate precursor of the concept of upādhi.

The first definite form of the concept of 'upādhi' is, however, to be found in the concept of locus-possessed universal (upādhigata-sāmānya) propounded by Śaṅkarasvāmin.

Vācaspati uses the words 'jāti' and 'upādhi' together, at least once but his 'upādhi' seems to mean qualification (viśeṣaṇa) rather than 'upādhi' as an ontological concept.

Poet Ratnākara (900 A. C.) uses the expression 'jāti-sāmānya'. Although his commentator Alaka interprets it otherwise, it seems to be juxtaposed in his mind to 'upādhi-sāmānya'.

Germs of the concept of Upādhi are also traceable in Western philosophy, right from Plato and Aristotle's time down to Bertrand Russell.

Fresh efforts have also been made to determine the ontological status of imposed property. The paper closes with an account of the criticisms of the concept found in the Buddhist literature.

PR–63

## THE CONCEPT OF MIND ACCORDING TO THE UPANIṢADS

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In this paper, an attempt has been made to vindicate briefly the concept of mind according to the Upaniṣadic texts. Therefrom we know about its origin from Brahman, its faculties of consciousnes etc., its dwelling-place in the body and ultimately its identity with Brahman.

Physiologically, it is neither brain nor heart. Ethically, it is inner consciousness. In philosophy, Cit. (*BṛhadāraṇyakaUp.* 1.5.3), Cetanā, Hṛdaya (*Kaṭha Up.*2 6.15; *Aitareya Up.* 3.2), Candramas (*Bṛhadāraṇyaka Up.* 1.3.15, *Aitareya Up.*1.4), Yajamāna (*Praśna Up.* 4.4) are synonyms of

mind. It is consciousness ( saṁjñāna ), perception ( ājñāna ), intelligence ( prajñāna ), wisdom ( medhā ), insight ( dṛṣṭi ), firmness ( dhṛti ), thought ( mati ), thoughtfulness ( manīṣā ), impulse ( jūti ), memory ( smṛti ), conception ( saṁkalpa ), purpose ( kratu ), life ( asu ), desire ( kāma ) will ( vaśa ) ( *Aitareya Up*. 3.3 ).

Thus it is agent ( kartā ) as well as instrument ( karaṇa ). Its denominations, such as intelligence, identify it with Brahman ( *Aitareya Up*. 3.3 ). The sages desirous of realising Brahman realise manas. All the beings are born out of manas, sustained by it and merge into it ( *Tattirīya Up*. 3.4.1 ).

It is also said to be born of Brahman ( *Aitareya Up*. 1.1.4 ). Having undergone austerities, the Prajāpati desired to create the universe. Thereafter, He created a being ( Puruṣa ) alongwith his different limbs and organs. Manas is said to be the best of organs ( *Chāndogya Up*. 7.3.1 ). The intelligence ( buddhi ) is the charioteer, and manas is a bridle ( kavikā ) ( *Kaṭha Up*. 1.3.3 ). Since it is an instrument to initiate the organs to right path, thus it is the most excellent organ.

It is interesting to know about its dwelling-place in the body. It resides in heart ( *Taittirīya Up*. 1.6 ) as well as in veins ( *nāḍyaḥ* ) leading to head ( *mūrdhā* ) ( *Kaṭha Up*. 6.16 ). It dwells in the heart till it wins over all kinds of tendencies ( vṛttis ) and reaches the highest place i. e. head after renunciation and austerities ( *Chāndogya Up*. 8.6.6 ).

Mind also passes through dreamful ( svapna ), sleepful ( suṣupti ) and wakeful ( jāgṛti ) states ( *Bṛhad. Up*. 4.3.7–18 ). The last state is that of accomplishment when it gets identified with Brahman.

PR–64

## COMPARATIVE STUDY OF BHĀSKARA AND KṢEMARĀJA ON ŚIVA-SŪTRA 1.3

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The *Śiva-sūtra* is one of the most ancient and basic texts of the Kashmerian Śaiva philosophy available today. Almost all the Kashmerian Śaiva Ācāryas considered it authoritative and fully explained and developed the Śaiva system following the cue of Vasugupta, the author of the *Śiva-sūtra*,

But while studying the *Śiva-sūtra* and its commentaries, we come across two lines of thought. Thus, the interpretation of the *Śiva-sūtra* by Kṣemarāja in his *Śiva-sūtra-vimarśinī* differs in several places from that given by Bhāskara in his *Śiva-sūtra-vārttika.* Yet both Kṣemarāja and Bhāskara claim to have derived their training in the system from one common source – this is clear from the introductory portion of the *Śiva-sūtra-vārttika* where Bhāskara states to have received the knowledge of the *Śiva-sūtra* from Vasugupta, through unbroken tradition of Bhaṭṭa Kallata and his learned pupils. Though Kṣemarāja also admits to have obtained the knowledge of the *Śiva-sūtra* through tradition of great teachers, he has been much influenced by his Guru, the great Ācārya Abhinavagupta, who shows difference with Bhāskara. Hence it would be interesting to compare the interpretation recorded in the *Śiva-sūtra-vārttika* of Bhāskara with that given in the *Śiva-sūtra-vimarśinī* of Kṣemarāja as pointed out by Mr. J. C. Chatterji, in the preface of the *Śiva-sūtra-vimarśinī* ( Vol. 1. of the Kashmir Series of Texts and Studies ). He had promised there that he would take up the work of comparing these two interpretations. However, it is sad that this promise remained unfulfilled. This leaves scope for an elaborate comparison of the two interpretations of the *Śiva-sūtra* in the form of a big treatise. This paper is, therefore, an initial effort to compare the interpretations of the two commentators only on the third sūtra of the first chapter of the *Śiva-sūtra* viz. *Yonivargaḥ kalāśarīram* with a view to seeing how Bhāskara and Kṣemarāja present the Śaiva system in different ways and whether they have been able to connect this sūtra with its preceding and succeeding sūtras in an understandable manner.

PR–65

## A MILITANT VAIṢṆAVA SECT : THE MĀYĀMARĪYĀ

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Like the Sikhs, who were pressed by circumstances to be a militant community, the Māyāmarīyā sect of Assam Vaiṣṇavas was led by the logic of history to assume the role of rebels against the powerful Āhom rulers. This sect originated from Aniruddhadeva, fourth in a line of apostolic succession from Śaṅkaradeva ( 1449 ?—1568 A. D. ). It was early in the 17th century, during the reign of Susengphā Pratāpasiṁha ( 1603–1641 ) that a pontiff of the sect, Nityānandadeva, was killed by the king's executioners

for no other fault than the largeness of his following and a little show of great wealth. The divine's dead body was carried stealthily by his disciples, put into a granary and cremated there with a show as if the granary caught fire by accident. As the granary with the guru's body burnt, the disciples made a vow : "We shall kill and get killed and thus repay the debt of the Master." But the Order had to bide time for about a century to be in a position "to kill and get killed". It was during the reign of Śivasiṁha (1714-1744) when its century-long pent-up wrath was roused to the surface by the religious intoleration of this king's consort, Rāṇī Pramatheśvarī (called "Bar-rājā" as she sat on the throne in place of the abdicating Śivasiṁha), who perpetrated serious insult on the Māyāmarīyā and other Mahantas. Ultimately, the Māyāmarīyās rose in open revolt against the Āhom throne during the reign of Lakṣhmīsiṁha (1769-80) and succeeded in subverting Āhom authority for a time. The rebellion caused a great commotion, may be an "intestinal commotion" only, throughout the country resulting in large losses of life on all sides, till at last it had to be suppressed by the able Prime Minister, Pūrṇānanda Burhāgohāin, with the help of British soldiers from Bengal.

PR-66

## IS UTTARAMĪMĀṀSĀ AN INDEPENDENT SYSTEM ?

**Dr. Uma Pandey**

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The Pūrvamīmāṁsā and the Uttarmīmāṁsā are the part of Vedic religion. Since the PM deals with the science of sentence, its rules are applicable to all sorts of literature whether philosophical or otherwise. The UM also accepts these rules for the final decision of the meaning.

Now the question is whether the UM is included in the system of the PM or whether it is an independent system ? This problem has arisen since the PM equates Dharma with Brahman. Pre-Śaṅkara writers such as Bhartṛprapañca, Upavarṣa and others regard the two systems as one compact whole. They interpret the mandatory sentence, *svādhyāyo' dhyetavyaḥ*, as indicating succession.

Śaṅkara, commenting on the first aphorism of the *Brahmasūtra*, refutes the views of his predecessors. Considering the various meanings of the first

word of that sūtra, he says that though one of the meanings of that word is succession, yet he does not accept the study of the PM as essential beforehand. But in the case of Pre-Saṅkarites, the study of PM is an asset for the study of the UM. Even Bhāskara and Rāmānuja regard the two systems as one composite whole. But Śaṅkara refutes the views of his predecessors, saying that though the study of the Vedas is common to both, yet one is quite competent to have the desire to know Brahman, if he has studied the Vedānta.

PR–67

# न्याय दर्शन में तत्त्वज्ञान

डॉ. प्रमोद कुमार

भारतीय विद्या शोध संस्थान, देहली

न्यायसूत्र में कहा गया है कि प्रमाण, प्रमेय, संशय आदि सोलह पदार्थों के तत्त्वज्ञान से मोक्ष होता है। न्यायसूत्र के उक्त कथन से ऐसा भास होता है कि प्रमाण आदि सोलह पदार्थों के तत्त्वज्ञान से ही मोक्ष होता है। परन्तु वात्स्यायन और उद्योतकर ने इस तथ्य पर प्रकाश डाला कि वास्तव में आत्मा इत्यादि प्रमेयों के तत्त्वज्ञान से ही मोक्ष होता है। इस प्रकार न्यायसूत्र में प्रमेय के अतिरिक्त जो पन्द्रह पदार्थ कहे गये हैं वे सब आत्मा इत्यादि प्रमेय के तत्त्वज्ञान में साधन मात्र ही हैं।

न्यायभाष्य में कहा गया है कि चारों अर्थपदार्थ अर्थात् पुरुषार्थ के चारों अवयवों को भली भांति समझ लेने से ही मोक्ष प्राप्ति होती है। वे चार अवयव हैं :– (१) हेय अर्थात् दुःख तथा उस दुःख का कारण अज्ञान, इच्छा, धर्म तथा अधर्म आदि (२) दुःख का आत्यन्तिक नाश करनेवाला अर्थात् तत्त्वज्ञान (३) उस नाश का उपाय अर्थात् शास्त्र तथा (४) अभीष्ट लक्ष्य अर्थात् मोक्ष।

उपर्युक्त अर्थपदार्थों अर्थात् पुरुषार्थ के इन चारों अवयवों का वर्गीकरण न्याय-वार्तिक तथा न्यायवार्तिकतात्पर्यटीका के अनुसार ही किया गया है। साङ्ख्य में मोक्षशास्त्र के चार समूह तथा योग में योगशास्त्र के चार अवययों के रूप में (१) हेय अर्थात् दुःख (२) हेय हेतु अर्थात् अविद्या (३) हान अर्थात् मोक्ष तथा (४) हानोपाय अर्थात् तत्त्वज्ञान कहे गये हैं। ऐसा प्रतीत होता है कि न्याय, सांख्य तथा योग आदि दर्शनों

में प्रस्तुत किये गये ये चार अवयव बुद्ध द्वारा बतलाये गये चार आर्यसत्यों पर ही आधारित हैं। ये चार आर्यसत्य हैं (१) दुःख (२) दुःख-समुदय (३) दुःख-निरोध तथा (४) दुःख-निरोध-मार्ग। इसके प्रकाश में देखा जाय तो न्याय के उपर्युक्त वर्गीकरण में कुछ संशोधन की आवश्यकता है, क्योंकि, (१) 'हेयम्' तथा 'तस्य निर्वर्तकम्' को एक ही स्थान पर रखना, (२) 'आत्यन्तिक-हानम्' का अर्थ तत्त्वज्ञान करना, 'तस्योपायः' का अर्थ शास्त्र करना, तथा (४) 'अधिगन्तव्यः' का अर्थ मोक्ष करना, अधिक युक्त नहीं जान पड़ता है। इसके स्थान पर इस प्रकार का वर्गीकरण तथा अर्थ अधिक उचित जान पड़ता है, यथा–(१) 'हेयम्' अर्थात् दुःख (२) 'तस्य निर्वर्तकम्' अर्थात् उस दुख का कारण अज्ञान, इच्छा, धर्म तथा अधर्म आदि (३) 'आत्यन्तिकहानम्' अर्थात् दुःख का आत्यन्तिक नाश – मोक्ष तथा (४) 'तस्योपायः' अर्थात् तत्त्वज्ञान। इसके आगे 'अधिगन्तव्यः' का अर्थ मोक्ष के स्थान पर 'जानने योग्य अथवा प्राप्त करने योग्य' होना चाहिये और यह 'तस्योपायः' का विशेषण होगा जिसका अर्थ है उसका जानने योग्य उपाय। इस प्रकार न्यायभाष्य में प्रयुक्त वाक्य का अर्थ भी ठीक बन जायेगा यथा दुःख, उसका कारण, दुःख का आत्यन्तिक नाश अर्थात् मोक्ष तथा उसका जानने योग्य उपाय अर्थात् तत्त्वज्ञान। इस प्रकार के अर्थ से उपर्युक्त वर्गीकरण से ठीक सामंजस्य हो जायेगा।

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## VIṢṆU AS BRAHMAN IN THE VIṢṆU PURĀṆA

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The Purāṇas are the repositories of Indian wisdom including the various schools of Indian philosophy. These texts though preaching and propagating the belief of many Gods viz. Viṣṇu, Śiva, Durgā, etc, in reality advocate the underlying and unifying entity as Brahman. The *Viṣṇu Purāṇa*, one of the earliest Purāṇas, identifies its supreme God Viṣṇu with the supreme reality. In a way, this Purāṇa preaches and practises the Advaita Vedānta, later on developed and propagated by the great Ācārya Śaṅkara. The teachings of this Purāṇa though in a simple and lucid style, are very helpful in the understanding of the main feature of Advaita i. e. Brahman.

PR–69

## SOME UNPUBLISHED MANUSCRIPTS OF THE SAPTAVIDHĀNUPAPATTI-S ON THE AVIDYĀ DOCTRINE

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Śrī Rāmānuja has pointed out in his *Śrībhāṣya* seven unteneabilities in the concept of *avidyā* held by the Advaitins. The seven Anupapattis are: Āśrayānupapatti, Tirodhāna°, Svarūpa°, Anirvacanīya°, Pramāṇa°, Nivartaka° and Nivṛttyanupapatti.

There are about six unpublished manuscripts found in the Adyar Library and Research Centre, Madras, dealing with the above problem. This paper attempts at presenting a critical edition and assessment of these.

PR–70

## प्रत्यभिज्ञादर्शन में अख्याति का सिद्धान्त

**श्रीमती गीता रस्तोगी**

अभिनव गुप्त संस्थान, लखनऊ विश्वविद्यालय, लखनऊ

भारतीयदर्शन में अख्याति का सिद्धान्त अत्यन्त महत्त्वपूर्ण सिद्धान्त है । इसके द्वारा मिथ्यात्व का निषेध करता हुआ प्रमाता परमपुरुषार्थ मोक्षरूप चरमसत्य की अनुभूति करता है । वस्तुतः मोक्ष का सिद्धान्त अख्याति के सिद्धान्त के प्रति ऋणी है ।

प्रत्यभिज्ञादर्शन के अनुसार अद्वैत का द्वैत एवं पूर्ण का अपूर्ण रूप में ज्ञान ही अज्ञान है । जब संवित् अपनी ही शक्ति माया द्वारा स्वस्वरूप की अख्याति से संकुचित होकर पशुरूप धारण करता है तब अद्वयात्मा संवित् द्वैत रूप में भासित होता है । समस्त द्वैत प्रतीति भ्रममूलक है । मुख्य रूप से अज्ञान ही समस्त भ्रान्तियों का मूल है ।

सिद्धान्त के अनुसार अज्ञान दो प्रकार का है । –

( १ ) पौरुष अज्ञान ( २ ) बौद्ध अज्ञान ।

पौरुष अज्ञान एक परिमित ज्ञान है । इसके कारण पूर्ण की अपूर्णरूप में प्रतीति

होती है। बौद्ध अज्ञान विपरीत निश्चयात्मक ज्ञान है। इसके द्वारा आत्म की अनात्म एवं अनात्म की आत्म रूप में प्रतीति होती है। इस प्रकार सर्वप्रमातृसाधारण एवं प्रतिप्रमातृनियत विकल्पात्मक प्रतीति का मुख्य कारण अज्ञान है। ये दोनों प्रतीतियाँ महाभ्रान्ति हैं क्योंकि इनके मिथ्यात्व का ज्ञान व्यावहारिक स्तर पर न होकर पारमार्थिक स्तर पर ही होता है। यह भ्रान्त प्रतीति इसलिए है क्योंकि इनमें अद्वय एवं पूर्ण संवित् की द्वैत एवं अपूर्णरूप में प्रतीति होती है।

व्यावहारिक जीवन में होने वाला भ्रम मुख्य रूप से दो प्रकार का है। –(१) ऐन्द्रियिक भ्रम (२) मानस भ्रम।

एक चन्द्र में दो चन्द्र की प्रतीति शुद्ध इन्द्रिय भ्रम है क्योंकि यह चक्षु इन्द्रिय में विकार होने के कारण उत्पन्न होता है। शुक्ति में रजत का भ्रम मानस भ्रम है क्योंकि यह प्रमाता के मानसिक व्यापारों की अव्यवस्था के कारण ही उत्पन्न होता है। ये ज्ञान भ्रमज्ञान इसलिए हैं क्योंकि जिसमें पहले एक ज्ञान उत्पन्न हुआ था उसी में पश्चात् काल में उसका विरोधी ज्ञान उत्पन्न होता है जो पूर्व ज्ञान को मध्य में ही उन्मूलित करता हुआ प्रमाता में विश्रान्त होता है। वस्तुतः सभी भ्रम अधिष्ठान के अपूर्ण ज्ञान के कारण ही उत्पन्न होते हैं।

भारतीयदर्शन में अख्याति के विषय में प्रसिद्ध ख्यातिपञ्चक के मूल में भी अपूर्ण ख्याति ही एकमात्र तत्त्व है। असत् की सद्रूप में, आन्तरिक की बाह्यरूप में, अनिर्वचनीय की सद्रूप में और अन्य में अन्य धर्म की प्रतीति रूप सभी अख्यातियाँ वस्तु के अपूर्ण ज्ञान के कारण ही होती हैं। इस प्रकार सिद्धान्त में भ्रान्ति का एक परिनिष्ठित स्वरूप है। यह न असत्ख्याति है, न आत्मख्याति, न अख्याति, न अनिर्वचनीयख्याति और न अन्यथाख्याति है, वरन् यह समस्त अख्यातियों का विश्रान्तिस्थल है। यह समस्त मतों का सार है।

प्रत्यभिज्ञादर्शन में अख्याति के 'ज्ञानाभाव' के स्थान पर 'अपूर्णख्याति' रूप अर्थ को अपनाकर एक सर्वथा नवीन सिद्धान्त की सृष्टि की गई है। अपूर्णख्याति में प्रायः समस्त मतों का समन्वय सुन्दर एवं चारुतम ढंग से किया गया है। अपूर्णख्याति एक महत्त्वपूर्ण अन्वेषण है। इसे पूर्ण, निर्दुष्ट एवं समन्वयात्मक सिद्धान्त कहा जा सकता है।

PR–71

# स्वातन्त्र्य बनाम नियतिवाद : एक शिवाद्वयवादी दृष्टि

श्रीमती मीरा रस्तोगी

लखनऊ विश्वविद्यालय, लखनऊ

शिवाद्वयवादी दृष्टि में स्वातन्त्र्य व नियतिवाद के परस्पर विरोधी प्रत्ययों के मध्य समन्वयपरक दृष्टि प्रस्तुत करते हुए इन्हें एक ही सिक्के के दो पहलू सिद्ध किया गया है। शिवाद्वयवाद भी परम स्वतन्त्रता का माहात्म्य परतत्त्व को ही प्रदान करता है। वह उसी स्वातन्त्र्य को समस्त नियमों व बन्धों का स्रष्टा सिद्ध करता है। यह स्वातन्त्र्य असीम संभावनाओं की संभाव्यता है जब कि नियतिवाद एक परिसीमनकारी प्रत्यय है जिसका व्यापक अभिप्राय है व्यवस्थापन व संकुचित अभिप्राय है नियमन।

परमतत्त्व के स्वातन्त्र्य का प्रथम उच्छ्वास व्यवस्था ही है क्यों कि उसकी क्रीडा की प्रथम अभिव्यक्ति भी व्यवस्था के ही स्वरों में आबद्ध है, यद्यपि वहाँ (शुद्धासृष्टि में) इसका सम्पादनदायित्व नियतिशक्ति का न होकर विमर्श शक्ति का ही है।

स्वातन्त्र्य व नियतिवाद के प्रत्यय इस सम्प्रदाय में एक दूसरे के पूरक हैं। नियतिवाद तो स्वातन्त्र्य के आत्म प्रकाशन की विधा ही है। नियति को स्वतन्त्र तत्त्व की शक्ति कहना इसी अभिन्नता का प्रतिपादन है। बन्धन के उत्प्रेरक पंचकञ्चुक इसी स्वातन्त्र्य के ही स्तर हैं। यद्यपि पंचकञ्चुकों में बद्ध अणु (जीव) सर्वत्र पारमेश्वरी इच्छा कृत नियति के नियमों से बद्ध रहने से यथार्थ स्वातन्त्र्य कहीं नहीं रखता पर परतत्त्व का अंशभूत होने से पारतात्त्विक स्वातन्त्र्य के एक अंश से तो पूर्ण है ही, मात्र अणुता की भी चेतना रहने से उस स्वातन्त्र्य का निमज्जित स्वरूपस्थान ही वहाँ उपलब्ध है। पारमेश्वरी अनुग्रह से इस अणुता का नाश होने पर उस स्वातन्त्र्य का पुनः उद्बोध हो जाता है। यद्यपि सब कुछ कर्मजन्य नियतिवाद में जकड़ा मानने पर कर्मस्वातन्त्र्य की बात नहीं उठ पाती पर उत्तरदायित्व की समस्या को हल करने के लिए यह आवश्यक भी है। इसी कारण यहाँ सकलों के दो वर्ग माने गये हैं –

१. भोगदेह युक्त – ये उच्चतर शक्तियों के हाथ की कठपुतली रहते हैं। इनके पास कोई अपना कर्मस्वातन्त्र्य नहीं रहता।

२. कर्मदेह युक्त – इनको इच्छा व क्रिया का सीमित स्वातन्त्र्य रहता है। पर यह चयन भी ईश्वरीय इच्छा द्वारा ही गौणतः नियमित हैं क्योंकि उस स्वातन्त्र्य की नियामिका जीवगत इच्छा उस ईश्वरीय इच्छा से एकरूप ही है।

अन्ततः शिवाद्वयवाद में स्वातन्त्र्य एक पारतात्त्विकी भावना ही सिद्ध होती है जागतिकी नहीं और वैदिक ऋत या आगमिक नियति उसी स्वातन्त्र्य के परिस्पन्द सिद्ध होते हैं।

PR–72

## THEORY OF KNOWLEDGE IN THE YOGASŪTRA OF PATAÑJALI AS INTERPRETED BY VYĀSA, MIŚRA, BHOJA AND BHIKṢU

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The question as to how knowledge in the Puruṣa arises in the system of Yoga as propouded by Patañjali is interesting. The fact that the three main commentators of the Vyāsabhāṣya on Patañjali's Yoga-sūtras have different interpretations regarding the rising of knowledge in the Puruṣa suggests that Yoga was primarily not a philosophical system and borrowed its philosophical ideas from Sāṅkhya.

The paper attempts to study the three commentators, Miśra, Bhoja and Bhikṣu, regarding the problem of knowledge in Puruṣa. The relevant texts in the *Tattvavaiśāradī*, the *Bhojavṛtti* and the *Yogavārttika* have been quoted to substantiate the arguments of Miśra, Bhoja and Bhikṣu.

PR–73

## THE EVOLUTION OF JAGANNĀTHA CONCEPT

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Jagannātha cult is a multi-religious cult and elements of various religions have been universally integrated in it with all generosity.

In the language of Sauras 'Jaganta' means the lord of Universe. 'Jaganta' is one of the ten manifistations of 'Kitung', the Lord of the Śabaras. They worship a tree as 'Jaganta' and never cut this tree. Jagannātha is also Dārudevatā (God made of wood). The word 'Jagannātha' has close phonetic and semantic similarities with 'Jaganta'. The Daitas of Puri are considered as the kith and kin of Lord Jagannātha and perform all the ceremonies from Snāna Purnimā to Car Festival.

A different opinion brings out an association of the word 'Jagannātha' with the Jain 'Jagannātha' which means Jineśvara, or Jinanātha or Adinātha. There are some sort of similarities between the Car festival of the Adinātha Ṛṣabha and that of Jagannātha. Jain Tri-Ratna is associated with the image of Nīlamādhava, the primitive shape of Jagannātha. Kaibalya, the Mahāprasāda, is associated with 'Kevali' concept of Jainism. Puruṣottama (Jagannātha) concept may be drawn from the Jain tradition. The Kalpavṛkṣa is also closely associated with Jain Kalpataru. The old wooden image worshipped as Jagannātha seems to be a combination of Baddhamaṅgala and Nandipada, the religious symbols of the Jainas.

The role of Buddhist culture in the origin and development of Jagannātha culture is also remarkable. According to the *Dāṭhāvaṁsa*, the tooth of the Buddha was worshipped in Danta Puri which is presumed as the present Puri by some scholars. We know Buddhism was associated with Orissa from the 3rd century B. C.

After Buddhism, Jagannātha came to be equated with the Buddha, in the culture and literature of Orissa. Many Purāṇas and Kāvyas like the *Nīlamata-Purāṇa, Brahma-Purāṇa, Gīta-Govinda* prove that the Buddha was accepted as the ninth incarnation of Viṣṇu since the 6th century A. D. In many pictures and Pañjikās Jagannātha has been treated as the ninth incarnation instead of the Buddha. In the *Jnānasiddhi* of Indrabhūti (8th century A. D.) and *Prajñopāya Viniścayasiddhi* Jagannātha has been conceived as Vajrapāṇī Buddha.

With the passage of time, the Jagannātha cult of Puri came to be considered as a magnificent manifistation of the Puruṣottama concept of the *Gītā*. The word 'Puri' is derived from 'Puruṣottama'. Saṅkarṣaṇa and Vāsudeva could be the primitive shapes of Balabhadra and Jagannātha respectively. In consonance with the Sāṁkhya Philosophy, Subhadrā is probably considered as the Śakti of Kṛṣṇa Vāsudeva or Jagannātha. So Jagannātha is considered as the God of Brahmin culture.

The origin of Jagannātha is still wrapped with mystery.

PR-74

# SOCIO-ECONOMIC & RELIGIOUS CHANGES ON MARITAL RELATION

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My brief statement centres around the husband-wife relationship mainly existing in the modern Hindu families. I do believe that the *mantras* which are recited at the marriage ceremony are proved to be futile and meaningless just after the ceremony is over because of the fact that most of the families totally forget the sacred inner meaning and significance of the holy Vedic *mantras* uttered by the couple in the presence of the holy fire. Marriage is nothing but a union of two opposite sexes with a view to procreating child and rearing up of the same and also to regulating their sexual enjoyment peacefully on a long-term basis. But these aims are fulfilled not by religious code of conduct but other reasons. To my mind there are social and economic factors which are, to a considerable extent, responsible for cohesion and consensus in between two sexes entering into marital relationship.

My contention is that in the families found in the industrial and urban areas the divorce rates are high in comparison with those in the agricultural areas where, to a limited extent, religious *saṁskāra* opposes family disorganisation. In the industrial belt, it is obvious, the people do generally prefer a nuclear family to an extended i. e. joint family. Here dominant factors for breaking down of marital relation operate due to minor pressure of religious sanctions as the women are comparatively becoming self-sufficient to meet their own necessities. 'Pati devatā', 'by marriage bodies are purified': these sort of conceptions are getting narrower giving birth to the independent nature of the woman who can seek her husband's assistance without recollecting the promises during marriage ceremony. That the warring couple live together does not mean they have enchanted Vedic *mantras*, but only that they avoid social hate. And also the person holding prestigious position in the society has to accept his wife in spite of complete antagonistic views against her. Here also I can assert that tragedy lies not on religious fear but on social factor. Besides, if marriage be the regulation of sexual satisfaction, then it is through social contract, not by religious contact.

Lastly, I can say that for economic interdependence also the couple do generally live together both in the industrial and agricultural areas. It

appears that the role of religion for uniting is less significant. So in spite of misunderstanding they lead a long conjugal life without preferring another choice, I think, only because of moral and social pressure, not because of religious pressure.

PR-75

## VṚTTI, ITS NECESSITY AND FUNCTION — A SYNOPSIS

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In the Philosophy of Advaita, the mental mode, i. e., *vṛtti* is to be accepted to account for the cognition of a single object at a particular time. Therefore, the process of perception is also to be examined.

Some other schools are of the opinion that the *vṛtti* need not be accepted.

Therefore, an attempt is made in this paper to examine the Advaitin's concept of *vṛtti*, the necessity to accept it and the ways in which this *vṛtti* is capable of effecting the cognition of only one object at a time.

This aspect is discussed taking both the schools (*Vivaraṇa* and *Bhāmatī* ) into account.

PR-76

## METAPHYSICS OF THE ŚṚṄGĀRA-RASA IN ANANTA KANDALI'S KUMĀRA-HARAṆA-KĀVYA

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Ananta Kandali, a hallowed name, amongst the Vaiṣṇavite poets of Assam, ranks as a poet of great eminence and writer of distinguished scholarship in the 16th century A. D. He was a leading spirit of the time and his profound scholarship, poetic excellence and literary calibre could not but rank him as a powerful exponent of the Bhakti-cult. Ananta Kandali was a Sanskrit scholar, still he condescended to write in the people's languages, so that uneducated women, Śūdras and Caṇḍālas also could drink the nectar contained in Sanskrit scriptures.

In the *Kumāra-haraṇa-kāvya*, Ananta Kandali seems to take a holiday from the rigours of the religious doctrines and hence, there is romantic eroticism in it. The prevailing sentiment of the *Kāvya* is *Śṛṅgāra*. Ananta Kandali bestowed all the wealth of his youthful imagination and aroused the Śṛṅgāra-rasa in his *Kumāra-haraṇa-kāvya*, luxuriously and aptly. The poet delineates almost all the stages of *ayoga*, in respect of Uṣā's longing for Aniruddha. The poet narrates the Saṁbhogaśṛṅgāra elaborately. Taking an over-all view and judging from the approach of the poet, the Sṛṅgāra-ṛasa of the said Kāvya would be the same as that of Śaṅkaradeva's in his *Ādi-daśama*. It is evident that Śaṅkaradeva arouses Śṛṅgāra-rasa to subdue people's desires. Similarly, Kandali also does the same and their instinct will be sublimated gradually into divine sentiment after seeing or hearing the amorous sports of the hero and the heroine. The devotee, who starts with erotic feelings ultimately secures the beautitude of divinity, as " the love for a material object and love for God are one in substance." Apart from this, the *Kumarā-haraṇa-kāvya* is mostly a devotional book, and it is remarkable that our poet's treatment of Sṛṅgāra-rasa has not interfered with this sublime devotional nature. The poet himself says that, Lord Murāri taking the form of Aniruddha wedded Uṣā. Hence, we can say without hesitation that, the poet narrated through this actually the divine sports of Lord Kṛṣṇa.

PR-77

## THE SIGNIFICANCE OF THE AGNYĀDHĀNA RITE

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The Vedic religion, being essentially sacrodotal is solely dependent on the use of fire. Therefore, the Agnyādhāna or the rite of the installation of the fire is the preliminary part of the Vedic cult. Three fires namely Āhavanīya, Gārhapatya and Dakṣiṇāgni are established by this rite. The Mantras to be uttered at this rite disclose the threefold aspect of Agni. Agni is not only present on this earth but also in the atmosphere and heaven. Pavamāneṣṭi also prescribes offerings for three fires.

The real significance of installing fire is far-reaching. Fire is the friend and guide of human society. He leads mankind to the path of civilisation. Agni plays an important role not in the earthly life, but also in the spiritual life. He is the symbol of knowledge, faith and devotion of our inner life. The present paper mainly discusses this point.

PR–78

## TWO RECENTLY DISCOVERED NYĀYA WORKS

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The paper gives a description of the manuscripts of *Ratnavallī* of Rāghava Pañcānana and *Ākhyātavādavyākhyā* of Rāmabhadra Sārvabhauma. *Ratnavallī* is an independent work, and in all probability, a digest. *Ākhyātavādavyākhyā* is a commentary on the *Ākhyātavāda* of Raghunātha Śiromaṇi. The manuscripts are rare, and have not been noticed by scholars till date. Brief contents of these works have been given in this paper.

PR–79

## THE CONCEPT OF PRAMĀTĀ IN THE TRIKA SYSTEM : A STUDY

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The Trika System of Kashmir, being a purely monistic system, admits the existence of one ultimate Reality which is technically called Parā Saṁvid (Supreme Experiencing Principle). He is endowed with Śakti which represents the dynamic aspect of His nature, and as such is inalienable from His essence. By virtue of the Divine Śakti, known as Svātantrya (Divine Freedom), He is called Parameśvara (Supreme Lord). The Divine Śakti is ever vibrating and ever-active hence it is held that the Supreme Lord has two kinds of self-experience (*Parāmarśa*). Firstly, when the Divine Śakti functions somewhat identified with Him, He has the self-experience as *Pūrṇa Aham* (Supreme Ego), in which His Divine glory (*aiśvarya*) as the absolute Supreme Experiencing Principle is revealed. Secondly, in the beginning of creative cycle when He resolves to manifest Himself as Many out of His own Free Will (*svecchayā*), the Divine Śakti functions somewhat differently from Him, and he has the self-experience as the Universe (*viśva*). The universe which He thus reveals in His self-experience only symbolises His self-expansion in the aspect of Divine *Śakti* (*sva-śakti-sphāra*). The Trika, therefore, believes that it is the Supreme Lord who not only makes the Universe manifest but He also assumes the different

roles of *Pramātās* (subjects of experience), *bhogāyatanas* (instruments of experience) and (*grāhya padārthas*) (objects of experience) on different levels of creation.

The Trika system broadly classifies the creation under two heads (i) Pure Order (*Śuddha adhva*) consisting of five pure *tattvas* beginning from *Śivatattva* down to *Śuddhavidyā-tattva* and (ii) Impure Order (*aśuddha adhva*) extending from *Māyā tattva* down to *Pṛthvī Tattva*. It speaks of four kinds of Pure *Pramātās* (Experiencers) viz. *Śiva*, *Mantra maheśvara*, *Mantreśa* and *Mantra* existing on four levels of Pure Order, and two kinds of unembodied and disembodied *pramātās* respectively called *Vijñānākalas* and *Pralayākalas*. They exist in the level below *Śuddha Vidyā tattva* but above *Māyā* respectively. The Trika admits of only one kind of *pramātā* existing on the levels of pure creation, who is known as *Sakala*. The *Sakalas* are embodied beings and they include the human beings. Since the bodies are of two kinds viz. *bhogadeha* and *karmadeha*, the sakalas who have *bhogadeha*, such as that of animals, gods, and demons etc. they are governed by laws of *karma* and undergo evolution, whereas the *sakalas* endowed with *karmadeha* are capable of vertical movement in the hierarchy of *tattvas* of Impure Order through their personal endeavour.

PR-80

## आभासवाद : एक सामान्य सर्वेक्षण

**रामकुमार शर्मा**

अभिनव गुप्त संस्थान, लखनऊ विश्वविद्यालय, लखनऊ

भिन्न-भिन्न भारतीय दर्शनों में 'सृष्टि-प्रक्रिया' के भिन्न-भिन्न सिद्धान्त प्रतिपादित किए गए हैं। जिस प्रकार सांख्य में 'परिणामवाद' और वेदान्त में 'विवर्तवाद' की प्रतिष्ठापना की गई है उसी प्रकार से काश्मीर शैव दर्शन की सृष्टी प्रक्रिया को 'आभासवाद' नाम से अभिहित किया गया है। आभास का तात्पर्य किंचिद्भासन होता है। परिणामवाद और विवर्तवाद में स्थूल भेद यह है कि परिणामवाद में कारण का स्वरूप नष्ट होकर कार्य का रूप धारण करता है और विवर्तवाद में बिना नष्ट हुए। विवर्तवाद में कारण के परिवर्तन की प्रक्रिया को मिथ्याभास कहा जाता है क्योंकि उनके अनुसार कारण (ब्रह्म) का नाश या रूपपरिवर्तन सम्भव नहीं।

काश्मीर शैवदर्शन में वस्तुजगत् या प्रमेयजगत् को आभास के रूप में ही स्वीकार किया गया है। सभी तत्त्व एक प्रकार के 'आभास' ही हैं। पदार्थ अर्थात् जिस किसी भी वस्तु के लिए शब्द का प्रयोग किया जा सकता है वह आभास है। इसी आभासन-प्रक्रिया या सृष्टि-प्रक्रिया को आभासवाद, स्वातन्त्र्यवाद अथवा आभासपरमार्थवाद के नाम से उल्लिखित किया गया है। काश्मीर शैवदर्शन में समस्त विश्व, प्रकाश-विमर्शयुक्त होने के कारण, आभास प्रकाश है किन्तु जब प्रकाश दुर्घट कार्यों को करने वाली माया के कारण इसको अपने से भिन्न समझता है तो उसे ही बाह्य प्रकाशन कहते हैं। वस्तुतः अन्तःवस्तु का ही प्रकाशन होता है और परमशिव बिना किसी उपादान सामग्री के योगी की भाँति अपने में अन्तस्थ वस्तु समूह को उत्पन्न करता है।

वस्तुतः सृष्टि-प्रक्रिया में कोई क्रम नहीं रहता है। आभासन के द्वारा ही क्रम-उद्भासना होती है एवं अपनी इच्छाशक्ति से अपने स्वरूप की भित्ति पर ही परमेश्वर तत्त्वों को आभासित करता है। यहाँ सृष्टि-प्रक्रिया को दर्पण-प्रतिबिम्बवाद के माध्यम से व्यक्त किया गया है जो उससे भिन्न प्रक्रिया की कल्पना नहीं करता।

'आभासवाद' एक व्यवस्थित प्रक्रिया है। इस प्रक्रिया में कार्य की सत्ता की उत्पत्ति में कारण में किसी प्रकार का परिवर्तन नहीं होता। काश्मीर शैवदर्शन के अनुसार समस्त जड-चेतन पदार्थ अभासरूप ही हैं एवं सत्य हैं, किन्तु अद्वैत-वेदान्त बाह्य पदार्थ की सत्ता को भ्रम मानता है। आभासवाद एवं विवर्तवाद में पारिभाषिक शब्दावली में कोई भेद नहीं, केवल प्रक्रियागत भेद ही है।

यहाँ परमशिव या वास्तविक सत्ता देश एवं काल की सीमा से परे है। वह प्रकाश तथा चैतन्य रूप है। वही आत्मा रूपी दर्पण (जो उससे भिन्न नहीं) पर प्रतिबिम्ब की तरह सभी वस्तुओं को प्रकाशित करता है। इसी सिद्धान्त को 'आभास-वाद' कहते है।

PR-81

## CONCEPT OF THE IDENTITY OF SELF

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To identify Self means the identity of Self. It amounts that there must be some identifier to prove the identity of Self and that is 'I' (*aham*)

which is the form of *antaḥkaraṇa*. Now let us see if the *antaḥkaraṇa* which is unconscious is able to identify the consciousness : the Self or Brahman. In fact, the unconscious is unable to know or identify.

If at all, we accept the *antaḥkaraṇa* as knower of Self, then what would be the relation between the two ? The relation is not possible because there cannot be any relation between the two which are contradictory ( **नहि सदसतोः सम्बन्धः** ). Thus, the expression 'I' ( *aham* ) regarding the identity of Self seems to be erroneous. Because the 'I' ( *aham* ) and 'am' ( *asmi* ) in the Mahāvākya, " अहम् ब्रह्मास्मि ", are based on the I-hood feeling of the *antaḥkaraṇa*.

Furthermore, the problem arises about the state of the identity of Self which is said to be the state of " अहं ब्रह्मास्मि ". If it is taken for granted that I ( *aham* ) becomes Brahman in that state, which would be a state of *antaḥkaraṇa-vilaya*, then there will remain no scope for the feeling of individual becoming. In this way, the state of " अहं ब्रह्मास्मि " or the identity of Self does not seem to be valid.

To a certain extent, this problem has been solved by the ancient Indian philosophers through the concept of Vṛtti, according to which the Vṛtti of *antaḥkaraṇa* takes the form of " अहं ब्रह्मास्मि " or the identity of Self.

PR-82

# मिथक क्या ( नहीं ) है ?

**डॉ. वेदीराम शर्मा**

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'मिथक' मानव समाज से सम्बद्ध होते हुए भी सदैव अस्पष्ट और रहस्यपूर्ण वस्तु रही है। विद्वानों ने अपने अपने ढंग से इसे जानने का यत्न किया किन्तु मतैक्य नहीं हो सका। कोई इसे मनगढंत और काल्पनिक वस्तु कहता है, तो कोई भाषारोग का प्रतिफल। कोई धार्मिक क्रियाओं से सम्बद्ध बताता है, तो कोई वैज्ञानिक भावनाओंसे। कोई इसे दैवी घटना कहता है तो कोई केवल दिवास्वप्नों का फल। समाजशास्त्री इसे समाजगत आवश्य-कताओं की पूर्ति का साधन मानते हैं, तो दार्शनिक विद्वान प्रतीकों के माध्यम से इसके

रहस्य को खोजने का यत्न करते हैं। प्रकार्यवादी मानवविज्ञान विशेषज्ञ मालिनोवस्की मिथक को जीवित संदर्भ में प्रस्तुत करने के पक्ष में हैं। उनकी मान्यता है कि यह धार्मिक आवश्यकताओं, नैतिक आकांक्षाओं, सामाजिक स्वीकृतियों यहां तक कि व्यावहारिक आवश्यकताओं के तोष के लिए कही गई आदिम वास्तविकताओं का कथात्मक पुनर्जन्म है। ई. ओ. जेम्स और किम्बाल यंग भी ऐसा ही मानते हैं। अमेरिका के प्रसिद्ध दार्शनिक कैसीरर मिथक का जन्म मानव के आपत्ति के क्षणों में उसे शान्ति और सन्तोष प्रदान करने की प्रक्रिया मानते हैं।

हमारी मान्यतानुसार मिथक आदिकालीन ऋषियों के मुख से निःसृत पावन अभिव्यक्तियां हैं। ऋग्वेद (५।६०।५) और यजुर्वेद (३१।१९) के अनुसार आदि-कालिन मानव के तीन विचार स्तर रहे। उनमें ऋषियों की विचाराभिव्यक्तियां शिष्ट और पावन मार्गद्रष्टा का कार्य करती रहीं। उन्हीं का रूप मिथक तत्त्व बना। साधकों की दूसरी कोटि रही, जिससे जनकथा या दंतकथाएं लोकमानसीय प्रवृत्तियों का आश्रय लेकर विकसित हुईं। तीसरे स्थान पर मानवीय अभिव्यक्तियां थीं। उनसे लोककथा और लोकवार्ताओं का रूप विकसित हुआ। वैदिक सभी आख्यान इतिहास से परे केवल ऋषिओं की पावन प्रतीकात्मक अनुभूतियां ही हैं। उन्हें ही सत्यांश पूर्ण (मिथक) कहा जाएगा तथा लोकमानस में विकसित होती हुई कथाएं पुराणकथा या इसी प्रकार की कथाएं बनीं, जो केवल मानव मत के तोष के लिए ही कार्य करती रही हैं। मिथक मानव में उच्च और अलौकिक या अतिमानवीय अतिप्रकृत भावोंको जागरण करा देती हैं जबकि लोककथा या लोकवार्ता केवल हृदय और मस्तिष्क को सूचना मात्र देकर समाप्त हो जाती है।

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## वेदमन्त्रेषु ब्रह्माद्वैतवादः

**डॉ. श्रीनिवास शास्त्री**

कुरुक्षेत्र विश्वविद्यालय, कुरुक्षेत्र

परम्परानुयायिन आधुनिकाश्च केचन विद्वांसोऽद्वैतवादस्वीकार एवाध्यात्मिकतेति समर्थयन्ति। ते च न केवलं ब्रह्मसूत्राणां श्रीशङ्कराचार्यकृतं भाष्यमनुसृत्याद्वैतवादं व्याचक्षते

प्रत्युत श्रीमद्भगवद्गीतायाम् उपनिषत्सु; वेदमन्त्रेषु चापि इममेव वादं निर्धारयन्ति। अयञ्चाद्वैतवादो भारतीयदर्शने नानारूपेषु दृग्गोचरीक्रियते तद्यथा क्वचिज्जडाद्वैतवादः, क्वचित् शून्याद्वैतवादः, क्वचिद् विज्ञानाद्वैतवादः, क्वचिच्च ब्रह्माद्वैतवादः। नात्र सर्वेषां विचारस्यावसरः। अत्र तु केवलमेतावन्मात्रं विविच्यते—अस्ति किमु वेदमन्त्रेषु ब्रह्माद्वैतवादः?

ब्रह्माद्वैतवादिनस्तु वेदानां केषुचिन्मन्त्रेषु सूक्तेषु चापि ब्रह्माद्वैतवादस्य निरूपणमिति स्वीकुर्वन्ति। तदर्थं च 'पुरुष एवेदं सर्वं यद् भूतं यच्च भव्यम्' [ऋ. १०.९०.२], नासदीयसूक्तम् [ऋ. १०.१२९], 'तदपश्यत्तदभवत्तदासीत्' [शु. यजु. ३२.१२]-'तमेव विदित्वाऽति मृत्युमेति' [शु. यजु. ३१.१८] इत्येवमादीन् सन्दर्भान् प्रमाणीकुर्वन्ति वेदमन्त्रान् चाश्रित्य श्रीशङ्कराचार्याभिमतं जीवपरयोरैक्यं जगन्मिथ्यात्वं विवर्तवादं च साधयितुं प्रयतन्ते।

परे त्वेतन्न क्षमन्ते। कथयन्ति च न वेदमन्त्रेषु कुत्रापि ब्रह्माद्वैतवादो विवर्तवादो वा निरूप्यते। इमे च युक्तिप्रमाणाभ्यां स्वकीयं मतमुपोद्बलयन्ति। तथा हि-उक्तेषु स्थलेषु पराशक्तेरेकत्वं महाभाग्यमेव वा वर्णितम्, न तु ब्रह्माद्वैतवादः। तज्ज्ञानेन तद्रूपतावचनेऽपि ज्ञानस्य महिमैव दर्शितो नान्यत्। तथा च प्रतीयते यास्काचार्यवचनाद् [१.१६.८] यद् 'अदितिः सर्वम्' इत्यादिषु वचनेषु भक्तिवादाङ्गीकार एव न्याय्यः। दृश्यन्ते हि मन्त्रेषु बहुलं काव्यात्मकाः प्रयोगाः। ते च विद्वद्भिस्तथैव विवेचनीयाः 'पुरुष एवेदं सर्वम्' इत्यादिषु मन्त्रवर्णेषु एकात्मभावनैवाभिप्रेता न त्वैकात्म्यवादः। न वात्र जगन्मिथ्यात्ववादो विवर्तवादो वा कल्पयितुं शक्यः।। वस्तुतः 'द्वा सुपर्णा सयुजा सखाया' [ऋ. १.१६४.२०] एतादृशेषु नैकेषु भेदबोधकेषु वचनेषु सत्सु न जीवपरयोरैक्यं वेदमन्त्रेषु मन्तुं शक्यते। पुरुषसूक्तप्रभृतिष्वपि जगतो नानात्वं स्फुटं प्रतिभाति। 'तमेव विदित्वाऽति मृत्युमेति' इत्येतत्प्रभृतयस्तु मन्त्रा नाद्वैतं स्पृशन्त्यपि, प्रत्युत वेत्तृवेद्ययोर्भेदमेव प्रतिपादयन्ति। किञ्च, ऐकात्म्याङ्गीकारे तु सर्वोऽपि वैदिकः कर्मकलापो व्याकुलीभवेत्।

अत्र च परमेव मतं गरीयः प्रतिभाति। तथ्यं तु विद्वद्भिरेव निर्णेयम्।

PR-84

# SĀṀKHYA CONCEPT OF PERCEPTUAL ERROR AND ITS PRESENTATION BY PRABHĀCANDRA

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The Sāṁkhya system primarily aims at suggesting the means for alleviating misery through the knowledge of ultimate reality and, therefore, deals in detail with the nature of reality. Consequently, it discusses the means of knowledge secondarily, in so far as the worldly experience is helpful in analysing the suprasensuous constituents of reality. That is why, even the important epistemological problem like the perceptual error is not discussed in the early texts of the Sāṁkhyas. Prabhācandra makes a reference to the theory of *Prasiddhārthakhyāti* according to which the object erroneously apprehended really exists and its reality is not falsified even after the sublation of the knowledge. The theory is ascribed to the Sāṁkhyas by modern scholars. However, the *Sāṁkhyasūtra* and its commentators give a different account of the Sāṁkhya theory of perceptual error. An attempt is made here to trace the development of the Sāṁkhya theory of perceptual error and, consequently, to judge the intrinsic value of Prabhācandra's presentation on the basis of its epistemological significance and ontological importance.

It is pointed out here that while dealing with the attitude towards error the *Sāṁkhyakārikā* does imply a theory of perceptual error which comes nearer to Prabhākara's theory of *akhyāti* and which differs from the *Sadasatkhyāti* of the *Sāṁkhyasūtra* and its explanation by Vijñānabhikṣu which, in turn, comes nearer to the *viparītakhyāti* of Kumārilabhatta. Though Prabhācandra's exposition is not attested by any extant text of the Sāṁkhya, yet it can be explained in the framework of the Sāṁkhya. Therefore, it seems improper to impugn his account of the Sāṁkhya theory. On the other hand, it fills a gap between the *Sāṁkhyakārikā* and Vijñānabhikṣu in the line of the development of the Sāṁkhya theory of perceptual error. The main objection of Prabhācandra against the nature of experience before and after the sublation of the erroneous knowledge has been answered by the early Sāṁkhyas. The later Sāṁkhyas do not take any notice of the criticism offered by Prabhācandra but could alleviate the objection on the basis of the theory of *sadasatkhyāti*.

PR–85

# CONTRIBUTION OF ĀCĀRYA VIJÑĀNABHIKṢU TO YOGA PHILOSOPHY

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Ācārya Vijñānabhikṣu flourishing in the 16th century A. D. has earned an exalted and significant place in the galaxy of Indian Philosophers. At his time, the Sāṁkhya-Yoga suffered from wide influence of various schools of Vedānta. Ācārya Bhikṣu revived these systems and reestablished their original doctrines by refuting misconceptions and presenting logical interpretations. He also reconciled the conflicting views of all Āstikadarśanas and made a successful attempt in harmonizing them into a single uniform philosophical system. So he is the pioneer among the Ācāryas of reconciliation.

Ācārya Bhikṣu made great contribution to the Yoga Philosophy. In his view, it contains the essence of all Vedas and is, therefore, the complete system, others being its complementary. He asserts that all the systems are not contradictory to each other, but in a true sense mutually corresponding. Similarly, Sāṁkhya and Yoga are not rival to the Vedānta. He accepts the authority of Purāṇas as Smṛtis with due regards.

Paramātman is the Supreme Being. Prakṛti and Puruṣa are His powers and potentialey exist in Him. Paramātman is the adhiṣṭhānakāraṇa of this creation, so real, not illusory. Prakṛti the primordial matter it is exists in Him. He enters her and disturbs the equillibrium of guṇas and by His will-power, unites Prakṛti and Puruṣa. He is their impeller and with His instigation Prakṛti is engaged in the act of evolution in order to accomplish the bhogāpavarga of Puruṣa. He is the father of all Jīvas and there is an identity and non-difference between the Supreme Soul and Individual Souls like as between the bearer of parts (*aṁśin*) and parts (*aṁśa*). Only Parameśvara is Brahman; Hiraṇyagarbhādi, Brahman, Viṣṇu, Maheśa are not Brahman, but only His super-human powers. They have less power and, therefore, are Kāryabrahman. Paramāṭman does not incarnate Himself. He is also devoid of Bliss (*ānanda*).

Ācārya Bhikṣu lays great emphasis on *īśvara-praṇidhāna*, complete surrender to God, meditation being the easiest way for attaining Kaivalya. By His favour Yogin realizes himself and gains his goal. Dissolution (*pralaya*) is not *Kaivalya*, as *avivekakhyāti*, the root of bondage, remains in

this stage. This is removed only by *vivekakhyāti* and this *khyāti* cannot be attained simultaneously by all Jīvas; therefore, the theory of Sarva-mukti is not acceptable. Similarly, in the process and nature of creation, knowledge, Prāṇas, Vṛttis, Saṁvegas etc., Ācārya Bhikṣu has a different opinion and distinct interpretation which is expressed in a lucid manner.

PR–86

## THE CONCEPT OF TRUTH IN GURU NANAK'S POETRY

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Guru Nanak uses the word "Sach", meaning both Reality and its knowledge, from the divine and human standpoints. The former encompasses his description of "sach" as Being and Becoming and the latter as ethical and social norms.

Guru Nanak is one with great mystics of the world in describing God as Supreme Reality. In the opening 'śloka' of his best-known poetical composition, *Japji*, which is the first "bani" in *Guru-Granth-Sahib* (the Sikh Scripture), the Eternal Being, enduring through all dimensions of Time, is called "Sach" which here means Ultimate Reality.

The power by which Being transforms Himself into Becoming is given the symbolic name of "Hukam". It is the Divine Command born out of God's independent Will. It is another aspect of Guru Nanak's concept of Truth. It is an active and dynamic principle akin to the "Divine Word" in Hebrew and "Logos" in Christian Scriptures. In Guru Nanak's poetry it is both the creative idea and the creative power of the universe. It is also responsible for cosmic evolution and administration of all creation. In Gurbani "Hukam" is synonymous with 'Sabad" (sound) and "Jyoti" (light). "Hukam", "Sabad", and "Jyoti" are all symbolic usages denoting Divine Will and Truth.

The experience of the world as Truth is also an experience of univer-salism. Those heroic souls who attain to spiritual heights exert their utmost to establish human equality in various spheres. They are crusaders for the cause of dignity of man. They struggle against all forms of injustice, exploitation and tyranny. The experience of Truth made Guru Nanak one of the greatest radicals of history. His criticism against hypocrisy in religion,

superstition with regard to natural phenomena and corruption in ruling classes was born out of his love of Truth, as reflected in society. His vision brought before his mind a true society of the future in which human relations were based on compassion and contentment, instead of inhumanity and greed. His fidelity to Truth provided him both an analytical power to probe all falsehood and an urge to create social conditions in which all men are led, step by step, to experience the highest order of Truth. He wanted to regenerate life both at the individual and social levels. The entire Sikh movement initiated by him was aimed at spiritual as well as social rejuvenation of humanity. "Truth alone delivers", he has declared.

PR–87

## SĀṀKHYA ATTITUDE TO GOD

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The attitude of Sāṁkhya towards God has been the subject of controversy among its commentators and interpreters. Some commentators repudiate belief in God, while others take great pains to make out that the Sāṁkhya is no less theistic than the Nyāya. The original Sāṁkhya is supposed to be monistic and theistic. It did not regard Prakṛti and Puruṣa as self-sufficient realities, but represented them as modes of one ultimate Brahman. In its classical form, however, the Sāṁkhya became atheistic. It shows that Prakṛti and Puruṣa are self-sufficient realities and the hypothesis of God is unnecessary.

The classical Sāṅkhya argues against the existence of God. It is said that spiritual and immutable God cannot be the material cause of the unitelligent and ever changing world. Nor can He be regarded as supervisor of this universe since the chaotic conditions of the world prove otherwise. Again, the eternal existence of the Puruṣas is inconsistent with the infinity and creatorship of God.

Vijñānabhikṣu refutes this atheistic attitude of some commentators and admits the reality of universal Puruṣa who possesses the power of knowing and doing all and combines within himself the calm and silence of Puruṣa, on the one hand, and strife and suffering of Prakṛti, on the other.

PR–88

# A BUDDHIST CRITIQUE OF THE SPHOṬA DOCTRINE

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1. The conception of word forms the background of several Indian systems of thought. The main contention in these systems has been 'whether the word is eternal or non-eternal (*anitya*).' The Mīmāṁsakas hold that word is *nitya* and thereby conclude the Vedic scriptures are *nitya*. They further maintain that the relation of the word and its import (*artha*) is also *nitya* and *autpattika*. This view point is to some extent shared by the Vedāntins also.

2. A different view prevails in the Nyāya Vaiśeṣika system which maintains *Śabda* as a quality of ether and as *anitya* and produced. Contradicting this view-point the Mīmāṁsakas hold that the word is not produced, rather that it is manifested through *tālvādivyāpāra* in various ways.

3. The Vaiyākaraṇa system holds *dhvani* (sound) and word as *nitya* or eternal which is manifested by its last component in the form of phoneme. Bhartṛhari, the famous grammarian philosopher, also observes to the same effect *Vākyapadīya*. (I-82-84).

This view-point has been equally shared by later grammarians as well as by Maṇḍanamiśra and others who further illustrated this doctrine in elucidating the nature of a sentence also.

4. This view-point was unacceptable to the Buddhists who held that everything is impermanent or non-eternal and is evanescent or in the state of flux. It was, therefore, natural for them to have repudiated this view-point and held that there is no *sphoṭa-tattva* other than the non-eternal word. Prajñākaragupta in his *Pramāṇavārttika-bhāṣya* (pages 595–597) and Śāntarakṣita in his *Tattvasaṁgraha* also refers to this view-point and refutes it (vs. 2247 sq.). This view-point has been further elucidated by his commentator Kamalaśila in his *Pañjikā*. Several other authors also refer to this view of the Buddhists refuting the doctrines of *Śabda-Nityatva* and *Sphoṭa-Vāda*.

This paper seeks to present in a nutshell the main arguments of the Buddhists adduced to refute the Mīmāṁsaka and the Vyākaraṇa view-points.

PR-89

## ŚAṄKARA — A FORGOTTEN NAIYĀYIKA

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There is an attempt in this paper to evaluate the contribution of Śaṅkara to the Nyāya system of philosophical thought on the basis of passages from his works that are found quoted in the works of Arcaṭa, Kamalaśīla, Vidyānanda, Vādi-Devasūri, Jñānaśrīmitra, Ratnakīrti and others. It can be said with confidence that he lived earlier than Trilocana, Bhāsarvajña and Vācaspati.

PR-90

## समवायप्रत्यक्षत्वविषये भासर्वज्ञमतविमर्शः ।

गणेशीलाल सुथार
संस्कृत विभाग, जोधपुर विश्वविद्यालय, जोधपुर

अभावस्य सर्वत्र प्रत्यक्षत्वमभ्युपगच्छन्नपि भासर्वज्ञाचार्यः अब्रवीत् " समवायस्य तु क्वचिदेव ग्रहणम् " । न्यायसारस्य विवादपदं वाक्यमेतत् समीक्षामर्हति ।

भासर्वज्ञमते नास्ति विशेषणविशेष्यभावाख्यः सम्बन्धः समवायस्य । समवायग्रहणायापि संबन्धान्तरं स्वीकर्तव्यमितीमामाशंकां निराकुर्वन् भासर्वज्ञाचार्यः प्रतिपादयति यत् समवायस्य बुद्धौ तथा ग्रहणं क्वचिदेव भवति । अर्थात् असदुपदेशविपर्यासितबुद्धावेव समवायस्तया गृह्येत, न तु अभाववत् लौकिकबुद्धौ । अतः ' समवायस्य तु क्वचिदेव ग्रहणं यथा घटे रूपसमवायः ' इतीदं एकदेशीयमतेन द्रष्टव्यमिति निर्दिशति भासर्वज्ञाचार्यः। स्वमते तु सः समवायस्य यौक्तिकं प्रत्यक्षं स्वीकरोति ।

सत्यप्येवं भासर्वज्ञाचार्येण न्यायभूषणे विवादपदं पूर्वोक्तं वाक्यमधिकृत्य निर्दिष्टम्— ' ममैव वा स्खलितमेतद् अपर्यालोचितग्रन्थकरणात् ' । भासर्वज्ञमतं श्रद्धातिशयेन अनुपदमनुसरन् टीकाकारोऽपरार्कदेवः आचार्यस्य स्खलनभीतिं निरूपयन्नवोचत् ' आचार्यः पुनरत्रैव स्खलितं वास्त्विदं ममेत्यवोचत् । न हि स्वोक्तेऽप्यसावभिनिवेशवान् । भट्टराघवोऽपि

वाक्यस्य हृदयमनवधारयन्नकथयत्– ' भासर्वज्ञैस्तु केनाभिप्रायेण ममैव वा स्खलितमेतदिति व्याख्यातमिति चिन्त्यम् ' । मन्मते तु न्यायसाररचनासमये समवायस्य प्रत्यक्षत्वं भासर्वज्ञस्याभिमतम् नासीदिति प्रतीयते । ततश्च मान्यतायां परिणतायां सत्यामेव न्यायभूषणे प्रतिपादितं समवायस्य यौक्तिकं प्रत्यक्षत्वम् । विवादाध्यासितञ्च वाक्यमेकदेशीयमतेन निर्दिष्टमिति । ग्रन्थद्वयरचनान्तराळे चिन्तासन्ततौ नूत्नमेतन्मतमुद्भावितम् । समवायप्रत्यक्षत्वमधिकृत्य भासर्वज्ञमतं यथामति विमृष्टमत्र, तथाप्येतत् सूक्ष्मतया समीक्षामपेक्षत इति । समवायप्रत्यक्षत्वविषये भासर्वज्ञस्यायं तृतीयः पन्थाः ।

PR–91

## EVOLUTION OF THE CONCEPT OF AKṢARA AS EXPOUNDED BY VALLABHĀCĀRYA

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The Vedānta system admitted the supreme authority of Śruti as regards the knowledge of reality. That is why interpretation of the *Prasthānas* had become an indispensable task for the ancient scholars of Vedānta like Śaṅkara, Rāmānuja, Vallabha. These great scholars of Vedānta tried to interpret the three Prasthānas in the light of their own philosophy. It seems that certain philosophical concepts are interpreted by these Ācāryas in a different manner, in order to stress their own views.

In the present paper, it is intended to study the concept of Akṣara as interpreted by Vallabhācārya, and to ascrtain whether he finds support of the *Prasthānas* or not.

The word Akṣara is found in the *RV* as denoting two senses : (i) Syllable and (ii) Imperishable principle. The oldest Upaniṣads like the *Bṛ. U.p*, the *Kaṭha Up*. use the word to denote the metaphysical reality. The *Muṇḍaka Up*. states that Puruṣa is superior to Akṣara. The *Śv. Up*. states that God is superior to Kṣara and the Akṣara. The *Bhagavadgītā* refers to both these views. It uses the word Akṣara as an adjective of Brahman. It points out that God is superior to Kṣara and Akṣara. It is worthy of notice that Akṣara meant here the imperishable soul and not Brahman. According to Vallabhācārya, Brahman has three forms, Kṛṣṇa, Akṣara and Jagat. Akṣara is the abode of God. While God is the bliss itself, Akṣara is Gaṇitānanda. Thirdly, Akṣara is the goal of jñanins. That is why, the

worshippers of Akṣara cannot enjoy the bliss that is enjoyed by the devotees of God : Akṣara itself contains limited bliss.

It seems, however, that the *Prasthānas* do not regard Akṣara as a form of God and as possessing limited bliss. The *Bhagavadgītā* states that God is superior to Kṣara and Akṣara, but here the word 'Akṣara' means the "soul". The *Bhagavadgītā* points out that the worship of the unmanifest is difficult, but it does not suggest that the worshippers of Akṣara cannot enjoy supreme bliss.

Thus, it may be concluded that according to Vallabha, the Akṣara is only a form of God, in which the bliss aspect of God is partly revealed, and God is to be gained only by means of Bhakti. Not all of these statements are supported by the *Prasthānas*.

PR–92

## REALITY, MAN AND WORLD IN PRATYABHIJÑĀ AND ŚAIVA-SIDDHĀNTA SYSTEMS

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Worship of Śiva is evident in the Tamil classics of the early centuries of Christian era. Kashmir Śaivism (=K.S.) is an offshoot of an earlier phase of Śaivism influenced by the monistic school of Śaṅkara that spread in the 9th century A. D. Śaiva Siddhānta (=S S.) is described as realistic pluralism with its constituents of God (*Pati*), Soul (*Paśu*) and matter (*Pāśa*) being real and eternal. K.S. is called Realistic Idealism as distinguished from the Monistic idealism of Śaṅkara. K. S. is based on 64 Śivāgamas and Vedas while S.S. is based on 28 Śivāgamas, 14 Siddhānta Śāstras in Tamil and Vedas. Both throw their doors open to all without distinction of class in their quest for liberation.

Śiva is the supreme Godhead in both whose Svarūpa is sat-cit-ānanda. He is transcendent and immanent. Whereas in K.S. He is both the *nimitta* and *upādāna kāraṇa* of the universe, in S.S. He is only a *nimitta kāraṇa*, having for its *upādāna* the *māyā tattva*. The relation between Śiva and Soul in the former is as between a mirror and a reflection in the mirror, while in the latter they are two reals with different characteristics such as *amalatva* and *samalatva* inspite of some common ground like Caitanya. In the first the relationship is *abheda* while in the second *bhedābheda*.

Pañcakṛtya is accepted by both. While creation is attributed to the free will of Śiva and is a mere *līlā* by K.S., in S.S. it is a purposeful act designed to help the soul in attaining liberation.

Both the systems agree that Śiva and the five phases of His Śakti are identical.

The universe that is created is just an appearance (*ābhāsa*) Śiva being the only Reality who limits Himself as manifold souls and objects according to K.S. In S.S. the world is as real as God and it is the product of *māyā*. The first is *ābhāsavāda*, the second *prakṛti pariṇāmavāda*. Both however agree that the soul acts and moves as He wills. Grace finds a place in both.

Both the systems speak of the impurities of soul viz, *āṇava, māyīya* and *karma* though there may be difference in their import. *Āṇava* in K. S. is a manifestation of the Supreme; whereas in S. S. it is connate to the soul. In K. S. *māyā* is a Śakti of Śiva that veils His real self so that he may appear as a limited experient whereas in S.S. it is the material Tattva out of which the world is created.

Both the systems agree in regard to the number of Tattvas being 36, the Turīyātīta state of experience of bliss and Jīvanmukti.

While K. S. refers to the means of liberation as Āṇavopāya, Śāktopāya, Icchopāya and Ānandopāya, S.S. speaks of Caryā, Kriyā, Yoga and Jñāna. The state of liberation in K.S. is in the nature of *pratyabhijñā* or recollection of the identity of 'this' and 'that' - a state of merger of the soul with the Divine, the S. S. speaks of the extinction of soul's individuality and continued existence of its personality experienceing for ever the Bliss of Śiva.

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## गिलबर्ट राईल का ज्ञान-दर्शन

**सुरेश कुमार थोरात**

प्लॉट नं. २, श्रद्धानंद पेठ, नागपूर

प्रो. गिल्बर्ट राईल दूसरे महायुद्ध के बाद ब्रिटन में विकसित हुआी साधारण भाषा विश्लेषण दर्शन प्रवृत्ति के एक प्रमुख प्रतिनिधि दार्शनिक हैं। भाषा विश्लेषण पद्धति द्वारा पारंपरिक दर्शन की समस्याओं को बखूबी निरर्थक सिद्ध किया गया है।

राईल पारंपरिक दर्शन की एक शाखा, ज्ञानमीमांसा के अन्तर्गत चर्चित होनेवाली ज्ञान की उत्पत्ति और स्वरूप की चर्चा को निरर्थक ठहराकर ज्ञान शब्द के प्रयोग के वास्तविक संदर्भों को उद्घाटित कर यह दर्शाते हैं कि ज्ञान शब्द को पारंपरिक मान्यताओं के अनुसार निजी मानसिक घटनाओं का सूचक शब्द नहीं माना जा सकता। ज्ञान सार्वजनिक रूप से निरीक्षणीय, व्यक्ति की कार्यकुशलता को सूचित करनेवाला शब्द है।

व्यक्ति का ज्ञान कभी केवल कार्यकुशलता संपादन में अभिव्यक्त हो सकता है जैसे शतरंज खेलना या तैरना। यहां शतरंज के खेल या तैरने का सैद्धान्तिक ज्ञान रखे बिना भी व्यक्ति अच्छी तरह शतरंज खेल सकता है या तैर सकता है।

दूसरी ओर व्यक्ति निष्पादनीय विषय का सैद्धान्तिक ज्ञान भी रख सकता है लेकिन सैद्धान्तिक ज्ञान संपन्न व्यक्ति का निष्पादन सैद्धान्तिक ज्ञान की पूर्ववर्ती आंतरिक घटना के परिणाम स्वरूप संपन्न नहीं होता, क्योंकि सैद्धान्तिक ज्ञान को बौद्धिक निष्पादन का कारण मानने से हमें यह मानना आवश्यक हो जाता है कि व्यक्ति संपूर्ण निष्पादन दो दो बार संपन्न करता है—एक सैद्धान्तिक ज्ञान को मन ही मन दुहराने में, दूसरे उसे प्रत्यक्ष कृति में उतारने में और यह अनर्गल है क्योंकि हम अनुभव से जानते हैं कि ज्ञानप्रदर्शन या बुद्धिमत्ता की अभिव्यक्ति में हमें हर वाक्य बोलने के पहले सैद्धान्तिक ज्ञान को दुहराने की आवश्यकता नहीं पड़ती। हां, यह होता है कि अभिव्यक्ति के दौरान मन ही मन सोचने की आवश्यकता पड़ जाती है किन्तु मन ही मन कुछ सोचने का पक्ष ज्ञान या बुद्धिमत्ता की जांच के लिए आवश्यक और पर्याप्त शर्त नहीं होता क्योंकि सैद्धान्तिक ज्ञान होने की परीक्षा भी प्रत्यक्ष कृति के संदर्भ में ही होती है।

उसी तरह व्यक्ति के बौद्धिक निष्पादन को समझने का अर्थ उसके मन में घटनेवाली आंतरिक घटनाओं का अनुमान करना नहीं होता। व्यक्ति के निष्पादन की प्रशंसा प्रत्यक्ष निष्पादन की प्रशंसा होती है, आंतरिक घटनाओं की प्रशंसा नहीं होती।

उसी तरह बुद्धिमत्तापूर्ण और अबुद्धिमत्तापूर्ण कृति का भेद भी कृति के परे मन में घटनेवाली आंतरिक घटना की उपस्थिति या अनुपस्थिति से निर्धारित नहीं होता बल्कि व्यक्ति द्वारा संपन्न बाद के संपूर्ण व्यवहार के ही संदर्भ से निर्धारित होता है।

अतः यह सही है कि ज्ञान दूसरों को नहीं दिखता, लेकिन यह मानना कि वह दूसरों को इसलिये नहीं दिखता क्योंकि वह निजी और आंतरिक होता है, गलत है।

वस्तुतः ज्ञान दूसरों को इसीलिये नहीं दिखता क्योंकि वह होता ही नहीं है। अतः ज्ञान को मानसिक तत्त्व, मानसिक स्थिति या मानसिक प्रक्रिया मानना एक मिथक मात्र है।

PR–94

## श्रीमद्भगवद्गीतायां विरोधाभासाः।

डॉ. सुरेन्द्र नारायण त्रिपाठी
राजधानी कॉलेज, दिल्ली

नास्त्यत्र विसंवादो यत्संस्कृतवाङ्मये गीता मूर्धन्यं स्थानमलंकुरुते। यावन्तः टीका-ग्रन्था अनूदिताः ग्रन्थाश्चात्र विराजन्ते न तथा तावन्तो वाऽन्यस्य कस्यापि ग्रन्थस्य। एवमेव अत्रानेके विरोधाभासा, विसंवादा, विसंगतयश्च दरीदृश्यन्ते। प्रथमन्तु किमियं भारतस्य पश्चाद्रचिता तत्र प्रक्षिप्ता वा महाभारतसमकालमेव।

अन्यच्च किं युद्धे प्रवृत्ते महतोऽस्यं ग्रन्थस्य संवादरूपेण कथनं संभाव्यते, ग्रन्थस्यास्य मानं च किम्?

षट् शतानि सविंशानि श्लोकानां प्राह केशवः।
अर्जुनः सप्तपञ्चाशत् सप्तषष्टिं तु सञ्जयः॥ धृतराष्ट्रः श्लोककमेकम् (महाभारतः)

गीताया मानमुच्यते ६२० + ५७ + ६७ + १ = ७४५ इति मानम् भवति, परमद्यत्वे ७०० श्लोकाः प्राप्यन्ते।

"प्रवृत्ते शस्त्रसम्पाते" अत्र भूते क्ते प्रत्यये "योत्स्यमानानवेक्षेऽहं" अत्र भविष्यत्प्रयोगः कथम्?

किमियं स्वर्गप्रदा परा चेति यद्वा मुक्तिप्रदा परा वेति च संशयः "हतो वा प्राप्स्यसि स्वर्गं" अत्र स्वर्गोद्देश्यत्वम् "क्षीणे पुण्ये मर्त्यलोकं विशन्ति" "कामात्मानः स्वर्गपराः" अत्र स्वर्गस्य न्यूनत्वं अभिहितम्।

कर्मज्ञानोपासनासु कस्य वैशद्येन प्राधान्येन वा समर्थिकेयमिति यतो हि तत्र तत्र अन्यतमस्य प्राधान्येन प्रतिपादनम् समवलोक्यते। "न कर्मणामनारम्भा-न्नैष्कर्म्यम्" "न हि कश्चित् क्षणमपि जातु तिष्ठत्यकर्मकृत्" कर्मणः। "सर्वं

कर्माखिलं पार्थ ज्ञाने परिसमाप्यते " " ज्ञानाग्निः सर्वकर्माणी"त्यादिषु ज्ञानस्य " बहूनां जन्मनामन्ते ज्ञानवान्मां प्रपद्यते " द्वादशाद्यध्यायेषु चोपासनायाः महत्त्वमुपवर्ण्यते ।

क्लेशोऽधिकतरस्तेषामव्यक्तासक्तचेतसाम् ।
अव्यक्ता हि गतिर्दुःखं देहवद्भिरवाप्यते ॥

किमियं गीता वेदविरोधिनी, वेदाभिहितार्थानाम् निषेधिकाऽत एव चार्यसमाज-प्रवर्तका( ? के )नास्या व्याख्या नाकारि भाष्यरूपेण, तथा च—

" त्रैगुण्यविषया वेदाः निस्त्रैगुण्यो भवार्जुन " " नाहं वेदैर्न यज्ञैर्न न ज्ञानेन " " छन्दांसि यस्य पर्णानि " " वेदवादरताः पार्थ नान्यदस्तीति वादिनः " इत्यादीनां विरोधाभासानाम् आपाततः प्रतीयमानानां विरोधानां परिहारः सम्भाव्यते उत नेति सर्वं विचारितम् ।

PR-95

## CONCEPT OF PRAMĀṆA IN NYĀYA-VAIŚEṢIKA SCHOOLS : GENERAL DEFINITION

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Right knowledge plays an important role in our spiritual as well as in practical life. The concept of valid knowledge consists of four elements called as Pramātā, Pramāṇa, Prameya and Pramiti. Being a source of right knowledge Pramāṇa occupied an important position. It has a wide scope for discussion in all the systems of Indian Philosophy, being highly essential to establish their doctrines.

Indian Logic accepts Pramāṇa as an efficient cause of right knowledge. The term Karaṇa is defined in three ways. Jayanta Bhaṭṭa explains the two-fold nature of Pramāṇa, and defines it accordingly. Vaiśeṣikas define Pramāṇa as the unique operative cause of both, true presentational knowledge and memory.

Jaina Nyāya accepts knowledge itself as Pramāṇa, which is a direct cause of the disappearance of ignorance and indirect cause of human activities. It is identical with its result.

According to Buddhist Logicians, objective datum is Pramāṇa, and there is no difference in Pramā and Pramāṇa.

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# A COMPARATIVE ASSESSMENT OF THE BHAKTI OF RĀMĀNUJA AND VALLABHA

**Dr. Smt. Rajalakshmi Varma**

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In this paper we propose to present a critical and comparative analysis of the views of Rāmānujācārya and Vallabhācārya regarding Bhakti and its place in metaphysical speculation.

Rāmānuja and Vallabha both regard Bhakti as the most effective and essential means of God-realisation, and consider it to be the highest and the richest experience that the finite soul is capable of. Both accept monism streaked with duality as their metaphysical stand which creates proper atmosphere for the evolution of Bhakti.

Rāmānuja and Vallabha both speak of three clearly defined stages in the development of Bhakti. The last two stages namely Parābhakti and Paramābhakti defined by Rāmānuja exactly correspond to the last two stages namely Āsakti and Vyasana described by Vallabha.

At the question of auxiliaries a difference arises between Rāmānuja and Vallabha. Rāmānuja attaches comparatively more importance to philosophical knowledge and disinterested action; they are not mere auxiliaries but form an integral part of it. Rāmānuja's Bhaktiyoga is a synthesis of devotion, knowledge and disinterested action. Vallabha, on the other hand, proclaims Bhakti's supremacy over Jñāna and Karma in the most emphatic terms. Knowledge and action may or may not precede or accompany Bhakti. Bhakti's genesis lies in 'Bhagvadanugraha' or the Lord's grace, and it does not stand in want of knowledge and action.

The difference between Rāmānuja and Vallabha is more or less due to their contemporary social needs and intellectual commitments. Rāmānuja owed his alligiance to the rigid Brahmanic cult, but at the same time wanted to supply the suffering masses with a simple, soft-hearted, easy-to-follow religion, hence he preached two separate courses- Bhaktiyoga and Prapatti-mārga. Vallabha on the other hand had no compromises to make, because he flourished at a time when religious rigidity had comparatively relaxed, and had no great resistance to meet.

Thus despite certain external differences, Rāmānuja and Vallabha stand united at the level of faith and their difference is a difference without much distinction.

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## HISTORICAL STUDY OF IMPORTANTS OF RAHASYA-TRAYA IN SRĪ VAIṢṆAVISM

**Dr. K. K. Venkatachari**

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Rahasya-Traya (the three Rahasyas) hold an important place in the Srī-Vaiṣṇava Saṁpradāya. They are:

i ) Tirumantra which consists of the eight-lettered phrase : *Oṁ namo Nārāyaṇāya.*

ii ) Dvaya which consists of the two sentences - (a) *Śrīman-Nārāyaṇa-caraṇau śaraṇaṁ prapadye* and (b) *Śrīmate Nārāyāṇāya namaḥ*, and

iii ) Carama Śloka which consists of the last śloka of the *Gītā*, viz., '*Sarvadharamān parityajya*'.

We do not come across all these three mentioned as Rahasya-Traya in the works of either Yāmuna or Rāmānuja. Rāmānuja in his Nitya Grantha refers to Tirumantram as *mūlamantreṇa*, but does not actually mention that Mantram. In his Gadya-Traya, he refers to Dvaya as Atra Dvayam. Since the Dvāra Rahasyam has to be got ritualistically down from the Ācarya (preceptor) to the Śiṣya (disciple), he does not actually write the Mantram itself but refers to it only as Dvaya. He lays stress on the meticulous recital of Dvayam in Gadya.

"Ever uttering the Dvaya Mantra with full understanding of its meaning and significance, you shall reside in Śrīraṅgam till your body falls to the ground." The Gītā śloka *Sarvadharmān* etc. which advises complete surrender is called the Carama Śloka. Neither Yāmuna nor Rāmānuja calls this by the name Carama Śloka. When such is the case, did these three Mantras which form an important part of the Srī-Vaiṣṇava Sampradāya attain their exalted position only in the post-Rāmānuja era? If so, when?

This paper will throw some light on this.

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# शाङ्करवेदान्त में सुषुप्ति और स्वप्न

श्रीमती मञ्जुलता विश्वकर्मा

राजर्षि टण्डन महिला महाविद्यालय, मालवीय नगर, इलाहाबाद

जागरणकालिक व्यापारों से श्रान्त तथा उपरत हुआ जीव जिस समय न किसी विषय का अनुभव करता है, न किसी भोग की कामना करता है और न किसी प्रकार का स्वप्न देखता है, वह 'सुषुप्ति' है। इस समय जीव की सभी इन्द्रियाँ लीन हो जाती हैं। मन नामक अन्तरिन्द्रिय भी अविद्या में विलीन हो जाती है। अन्तरिन्द्रिय के भी लीन हो जाने के कारण शाङ्करवेदान्त सुषुप्ति को अज्ञान की वृत्ति मानता है। उसे योग-दर्शन में प्रतिपादित अभावप्रत्ययालम्बना मनोवृत्ति जैसी सुषुप्ति अभीष्ट नहीं है। सुषुप्त जीव प्राज्ञ कहलाता है। यह सुप्तिकाल में द्वैत का अभाव हो जाने के कारण आनन्दमय हो जाता है। सुषुप्ति के समय जो जीव 'सोया हुआ' कहा जाता है और जो देहेन्द्रियादि निश्चेष्ट रहते हैं, प्रबोधकाल में वे ही पुनः सचेष्ट होते हैं, नवीन नहीं उत्पन्न होते।

'स्वप्न' जीव की वह अवस्था है, जिस समय वह सोया हुआ प्रतीत होता है परन्तु जागरणकाल के समान मन-स्पन्दनरूप विषयों का दर्शन करता है। यह 'स्वप्न' सुषुप्ति तथा जागरण के मध्य की स्थिति है। इस समय मन की संस्कार रूप वासनावृत्तियाँ कार्य करती हैं। ये वासनावृत्तियाँ ही जीवके स्वप्नदर्शन का कारण होती हैं और ये ही जीव के सम्मुख पूर्वानुभूत तथा संस्काररूप में अवस्थित विषयों को उपस्थित करती हैं। परन्तु, अनुभवपूर्वा स्मृति से स्वप्न भिन्न होता है। स्वप्न का विषय प्रबोधकाल में बाधित हो जाता है, परन्तु स्मृतिका विषय अबाधित रहता है। ध्यातव्य है कि स्वाप्न विषय मायामात्र होने के कारण जागने पर बाधित हो जाते हैं, फिर भी, उनसे सूचित वस्तु कदाचित् सत्य भी सिद्ध होती है। स्वप्नद्रष्टा जीव को मनोवासना के अनुरूप प्रज्ञ-वाला होने के कारण अन्तःप्रज्ञ तथा अपनी स्थूलविषयशून्य स्वप्रकाश-प्रज्ञा का विषयी होने के कारण 'तैजस' की संज्ञा दी गयी है। सुषुप्ति के समान स्वप्न से जागने पर भी जीव तथा उसके भोगाधिष्ठान आदि वही होते हैं, जो कि स्वप्नकाल में सचेष्ट होकर अवस्थित रहते हैं।

PR-99

# KASHMIR ŚAIVISM AND THE SVACCHANDA-TANTRAM

**Dr. Smt. Koshelya Walli**
20, New Company Bagh, Canol Rd., Jammu Tawi

Vasugupta, the orginator of the Śivasūtras, is the founder of the Kashmir Śaivism or of the Trika. The word Trika refers to the principle of Pati, Paśu and Pāśa. The Trika literature can have three broad divisions :-

1. The Āgama Sāstra
2. The Spanda Sāstra
3. The Pratyabhijñā Śāstra

The Āgama Śāstra is regarded as being of superhuman authorship. The *Svacchanda-Tantra* is one of the chief tantras of the Āgama Śāstra of the Trika philosophy. It establishes the purely monistic aspect of the Śaiva philosophy and is thought to be one of the best authorities on the Śaivistic Initiation.

The *Svacchanda-Tantra* comprises fifteen Paṭalas or chapters. Some of the chapters are brief whereas the others are unproportionately lengthy. The *Svacchanda-Tantra* is regarded as one of the best Mantra-śāstras. It aims at the realization of the Advaita-Tattva. The *Svacchandatantra* takes the form of a dialogue between Devī and Bhairava.

At present we are in possession of a lone commentary on the *Svacchandatantram* named *Uddyota*. The commentator is the famous Kṣemarāja. A number of works are credited to him. In his commentary on the book *Stavacintāmaṇi* of Bhaṭṭanārāyaṇa it is clearly said that he lived at Vijayeśwara.

According to Kṣemarāja, His power of Māyā makes the state of the Supreme Lord limited and conceals His nature and as such. He is named Puruṣa (an individual soul). Niyati is the basis of regulation in regard to righteous and unrighteous actions. Kāla is the cause of the temporal order. Rāga is the cause of the individual soul's love for particular objects. Vidyā is the cause of its limited knowledge. Māyā is non-discrimination of the coverings. The main forces of Śiva are the power of knowledge and the power of action for which He is entitled as Sadāśiva. Sadāśiva is embodied with Vidyā-tattva. In other words, Sadāśiva is being without any individual colouring.

The mind is restless. It is to be concentrated on the object of reverence. Thereby every breath becomes permeated by the Supreme. The Sad-Vidyā or wisdom acts as the principle of co-relation between the experiencer and the experienced. Īśatattva is dominated by His "I-consciousness."

Śivatattva is defined by Kṣemarāja as Paramaśiva of the nature of volition, knowledge and action and full of perfect delight. The chief characteristics of Sadāśiva is Śuddhavidyā.

According to the *Svacchanda-Tantra*, man in reality is nothing but the Supreme Lord, if he owns and discovers in himself the divine qualities. If he yields to lower-self, he is proved to be worse than an animal.

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# संशय की दार्शनिक पृष्ठभूमि

**माधवराव यादव**

अभिनवगुप्त संस्थान, लखनऊ विश्वविद्यालय, लखनऊ

संशय ज्ञान को अयथार्थ ज्ञान की कोटि में रखा गया है। उभय -- साधारण पदार्थ के दर्शन से परस्पर विरोधी दो विशेषों का स्मरण हो जाने के कारण ज्ञान दोनों कोटियों में दोलायमान होने लगता है।

अयथार्थ ज्ञान के रूपमें संशय और विपर्यय एक हैं। विपर्यय निश्चयात्मक रूप से उपस्थित होता है और संशय अनिश्चयात्मक। पतंजलि संशय और भ्रम को एक मानते हैं। भ्रम दो प्रकार का है—१ संकोचात्मक (Hesitative) २. संकोचरहित (Unhesitative)। विश्वनाथ के अनुसार संशय एक ही विषय की उपस्थिति या अनुपस्थिति की कल्पना है। इसका कारण ऐसे धर्मों का ज्ञान जो दो वस्तुओं में साधारण है। इस प्रकार संशय एक ज्ञानात्मक प्रकार है (Cognitive mode) जो दो ज्ञानों में होता है। यह न तो किसी वस्तु को स्वीकृत करता है और न उसे पूर्णरूप से स्वीकृत करता है। उसे विश्वास और अविश्वास से विशिष्ट भी नहीं कहा जा सकता।

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PR–100

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संशय पाँच प्रकार का होता है। भाष्यकार वात्स्यायन आदि आचार्यगण और मीमांसक इसे अनवधारण ज्ञान कहते हैं। धर्मी में विरुद्ध भावाभावप्रकारकज्ञान को संशय कहते हैं।

संशयात्मक ज्ञान में दो या दो से अधिक व्याख्यायें एक ही वस्तु के लिए प्रस्तुत होती हैं किन्तु मस्तिष्क किसी निश्चित तथ्य पर नहीं पहुँच पाता। इसलिए इसे अनिश्चयात्मक या विश्वासरहित कहा जाता है। वैशेषिकों के अनुसार अनध्यवसाय अविद्या या अप्रमा ज्ञान का एक प्रकार है जो कि संशय से भिन्न है। इस मत का खण्डन किया गया है और बताया गया है कि यह ज्ञान का रूप बिल्कुल नहीं है। अवधारण में किसी वस्तु का विधान अन्यथा रूप में होता है, चाहे वह निश्चित या अनिश्चित रूप में हो। जबकि अनध्यवसाय में "जो यह हो सकता है" यहाँ पर किसी रूप को विधान नहीं है। इस-प्रकार अनध्यवसाय केवल जिज्ञासा के दृष्टिकोण को अभिव्यक्त करता है।

तन्त्रालोक के अनुसार संशय एक निश्चित विषय में होने वाला उभयांशावलम्बी ज्ञान है। यह प्रमाता की अनिश्चयात्मिका बुद्धि है। बौद्ध दर्शन के अनुसार संशय "अनियत प्रतिभास" है। क्योंकि विषय व्यापारसे निरपेक्ष ही इसकी उत्पत्ति होती है। प्रत्यभिज्ञादर्शन में संशय को विकल्पात्मक कहा गया है क्योंकि इसमें विषय का विकल्पात्मक व्यापार होता है। संशय में प्रमाता का विकल्परूप मानसिक व्यापार होता है। इसमें प्रमाता अपने स्वातन्त्र्य से जिस सीमा तक विषय का विमर्शन करता है उतने में ही विकल्पात्मक व्यापार सम्भव होता है उससे भिन्न नहीं। यद्यपि संशय विकल्प ज्ञान है, परन्तु संशय और विकल्प में भेद है। तन्त्रालोक में एक ही प्रकार का स्वीकार किया है किन्तु व्याख्या की सुविधा के लिए उसे दो रूपों – मुख्य और अमुख्य में विभाजित किया गहा है।

त्रिपुरारहस्य में संशय को एक दार्शनिक प्रक्रिया न मानकर इसे सामान्य शंका के रूप में स्वीकार किया गया है। संशय और विपर्यय की यहाँ पर अनाश्वास के दो रूपों में व्याख्या की गई है। अनाश्वास बुद्धिगत दोष है, इसके अतिरिक्त कामवासना तथा जडता को बुद्धिगत दोष के रूप में स्वीकार किया गया है। प्रमाता का अनाश्वास संशय है और यह अनाश्वास प्रमाता के विपरीत निश्चय द्वारा नष्ट होता है। यह विपरीत निश्चय दृढ सम्भावनारूप है। "वा" शब्द का प्रयोग दो दोलायमान प्रतीतियों को सूचित करनेके अर्थ में न होकर सामान्य शंका के रूप में है किन्तु इससे यह अवश्य स्पष्ट हो जाता है कि संशय एक अनिश्चित ज्ञान है।

# TECHNICAL SCIENCES AND FINE ARTS SECTION

## TS-1

## INSCRIPTIONAL EVIDENCES OF GUPTA ART

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The period of the Imperial Guptas ( 320-500 A. D. ) described as the Golden Age of Indian history witnessed, besides "religious and intellectual renaissance", brilliant pursuits in the realm of art i. e. architecture, sculpture and painting. Several of the Gupta inscriptions contain valuable records regarding the practice of the Gupta art, particularly, architecture and sculpture. This article deals with the architectural and sculptural materials preserved in some of the important inscriptions of the time of the Gupta kings.

The Mathurā pillar inscription, dated 380 A. D., records the installation of two images known as Upamiteśvara and Kapileśvara along with two *liṅgas*. The Bilsad stone pillar inscription, dated 415 A. D., records that a temple of Lord Kārtikeya was associated with a gateway with a flight of steps and an excellent lofty pillar. The Mandasor stone inscription, bearing two dates ( 436 A. D. and 473 A. D. ) mentions the city of Daśapura ( modern Mandasor ) being furnished with series of storeyed mansions, the latter having decorations of fresco paintings. In this city was built an incomparable temple of sun with broad and lofty tower. The Mankuwar stone image inscription, dated 447 A. D., records the installation of a Buddha image which is supposed to be an example of the Kuṣāṇ art.

The Bihar stone-pillar inscription of Candragupta refers to the construction of a group of temples dedicated to the divine mother. The Bhitari stone pillar inscription of Skandagupta records the installation of God Viṣṇu under the name of Śārṅgin. The Junāgaḍh rock inscription of Skandagupta deals with the restoration of the Sudarśana lake originally constructed in the reign of Candragupta Maurya and also with the construction of the temple of God Viṣṇu under the name of Cakrabhṛt. The Eran stone pillar inscription, dated 484 A. D., records the erection of a flag-staff or pillar called *dhvaja-stambha* of god Viṣṇu.

Thus the inscriptions enlighten us about some important features of Indian art during the reign of the Guptas.

TS-2

# THEORY OF ALIENATION AND SANSKRIT DRAMA-CUM-DRAMATURGY

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Theory of Alienation or the Alienation Effect has become very popular with the modern Indian critics of Drama and Theatre. The word alienation, originally a legal term, was first used in its modern socio-economic sense by Karl Marx. With the plays and discussions on theatre by B. Brecht, the theory has gained a solid ground in the arena of our dramatic and histrionic criticisms. In this context the theory presupposes two vital questions :-

a ) How far or whether at all the actor can involve or identify himself with the role he is to play or plays ?

b ) What is or will be the relation between the audience and the theme or characters of the play in a dramatic performance ?

It is interesting to note that these two questions were not overlooked by the authors of Indian Dramaturgy though they were living in a very different socio-economic environment. It is evident that the questions are basically related to the problem of aesthetic relish, and as such, we get divergent views from different ancient Indian critics. Regarding the answer to the first question some of them quite agree with Brecht and some differ. Renowned actors and directors of plays of the modern age also do not agree. Same is the fate of the second question. Its answer involves a more serious question,- : What is or will be the aim of Art in general and drama and theatrical performances in particular ?- a question no definite answer of which has yet been received. Its answer varies not only from critic to critic but from man to man.

It is also interesting that in the realm of Sanskrit plays there are some in which we can find a conscious attempt of the playwright to alienate the audience from the theme or characters of the play. So, the theory in general sense, though a modern one, was dealt with by ancient critics of India.

TS–3

## A FEW MODERN SANSKRIT PLAYWRIGHTS OF WEST BENGAL

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In the present century West Bengal has produced some brilliant Sanskrit writers and some of them are reputed playwrights. Each one of these playwrights possesses some peculiarities of one's own. This paper aims at giving a critical estimate of the works of three from them and they are Visvesvar Vidyabhusan, Birendrakumar Bhattacharyya and Buroda, as arranged according to seniority. Vidyabhusan follows the traditional technique of Sanskrit plays, but his works are marked by a grace and beauty of their own. Bhattacharyya is also a traditionalist so far as the form only is concerned. In idea, he is quite modern and has given new interpretations to some old stories. Himself an actor-cum-director of some repute both in the fields of modern Bengali and Sanskrit plays, Buroda may be said to be quite modern in idea and technique. Many of the works of these three playwrights have been successfully staged and broadcast from the A. I. R., Calcutta, by the Sanskrit Sahitya Parishat troupe.

TS–4

## FINDINGS OF A FRENCH HISTORIAN OF ART : JOSEPH HACKIN

**Dr. T. P. Dash**

The French have had a long tradition of Indology, having established the first chair of Sanskrit in Europe in 1814, at the Collége de France where students from various other countries gathered for Oriental studies.

In the course of the 19th century they created also quite a number of Departments for such studies, particularly in the latter half, when travelling became easier, specially after the Suez-Canal was open for traffic in 1870. Already in 1868 Ecole des Hautes Etudes was created at the Sorbonne; it needed the vision of an industrialist scholar like Emile Guimet to bestow a museum of Oriental Arts and collection of books for the nation in 1878.

The centenary of Musee Guimet is coinciding with the Diamond Jubilee celebration of the Bhandarkar Oriental Research Institute. Homage

to Joseph Hackin, the man who was connected with its working for more than 3 decades and remained at the helm of its affairs for more than two. His findings in the various missions undertaken by him in the Asian Continent, particularly for discovering the fineries of Buddhist art and the influence of the Indian mind in Central Asia, combined with his knowledge of Sanskrit have already found a suitable berth for him among the Orientalists.

By evoking his work we have tried to remember the forgotten chapters and pay a befitting tribute to his memory.

## TS–5

## WATER OF LIFE

**Dr. Gangadharan**

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The therapeutic value of urine of men had recognition since ancient times. The references in early Sanskrit texts and Tamil works have been collected by me in this paper.

## TS–6

## A NOTE ON THE WORDS HAṬHAYOGA AND RĀJAYOGA

**Dr. M. L. Gharote**

With the growing interest in Yoga all over the world in modern times the studies in various aspects of Yoga are attempted by the scholars and scienti-sts. The two words, namely, Haṭhayoga and Rājayoga as systems of Yoga are grossly misunderstood. An attempt is made in this paper to throw light on these two words as denoting two different disciplines in Yoga.

A Survey of the word *Haṭhayoga* has been taken from the times of Pāṇini and *Mahābhārata* to the period of texts on Haṭhayoga. Similarly the term *Rājayoga* has been considered in the light of references occurring in the literature after the period of Śaṅkarācārya.

The terms *Haṭhayoga* and *Rājayoga* are profusely used in Haṭha texts. But their relationship has been clearly stated by Svātmārāma. The term *Rājayoga* has not been used to denote separate system of Yoga but as a state of highest attainment designated by such synonyms as Samādhi, Unmanī, Sahajāvasthā, etc., a result of graded set of practics like Āsanas, Prāṇāyāmas, Mudrās, Bandhas, etc, described in Haṭha texts.

## TS-7

## INDIAN ASTRONOMY IN CHINA DURING ANCIENT TIMES

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With the introduction of Buddhism into China, a large number of Indian scholars started visiting that land. Translation of Buddhist texts on various subjects into Chinese was done on enormous scale during the first few centuries of the Christian era. These included a few ones with astronomical material. For instance, *Śārdūlakarṇāvadānasūtra* was translated about 300 A. D. by Chu Fa-Hu (Dharmarakṣa). It contains a list of *hsiu* (nakṣatras) with number of stars in each.

A few Indian astronomical books were translated into Chinese by Bodhiruci ( 1st half of 6th cent. ) with the help of others. The *Lokasiddhi Abhidharma Śāstra* was translated by Paramārtha (Po-lo-mo-tho) between 548 and 569 A. D. It deals with motion of earth, sun and moon, and was useful for making almanacs.

The *Sui Shu* or *Records of the Sui Dynasty* mentions six Chinese translations of Indian astronomical works with the titles beginning with "Po-lo-mēn" ( =Brāhmaṇa ), e. g. the *Brahmanical Astronomical Classic.* Since all these are lost, we cannot say whether they contained the pre-siddhāntic or the siddhāntic astronomy which was, otherwise, definitely introduced in China a few years later in the 7th century.

During the Thang period ( 618-907 ), many Indians were employed in the Chinese Astronomical Board. They belonged to three clans, namely, Kāśyapa, Gautama, and Kumāra. Basing their work on Indian siddhāntas, they were involved in the improvement of the Chinese calendar. The greatest of them was Gautama Siddhārtha (Hsia-Ta) who became the president of the Astronomical Board. He devised the *Chiu Chih li* calendar in

718 A. D. on the basis of the *Navagraha* system. This contained many distinctly Indian material e. g. Indian table of 24 sines.

I-Hsing, a Buddhist, was one of the greatest astronomers of China. Much influenced by Indian astronomy, he wrote several works. In 727, he prepared the Ta Yen Calender which was considered a plagiarism of the *Chiu Chih* ( Navagraha ) calendar of 718 A. D.

TS-8

## CONTRIBUTION OF BRAHMAGUPTA TO INDIAN ASTRONOMY

**Dr. Bhola Ishwar**

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Brahmagupta holds a remarkable place in the history of science. He gave brief but comprehensive rules for the calculation of longitudes, declination, etc. of plants. He simplified the system of Āryabhaṭa's astronomy and discussed his theory in the *Khaṇḍakhādyaka* proper. Further, he found that Āryabhaṭa had made the moon's apogee quicker and nodes slower, than they really are. He, for the first time in the history of mathematics, introduced the improved rules for interpolation by using the second difference. He further made a definite development upon the Āryabhaṭa's theory by suggesting an improved form of treatment of parallax in the calculation of solar eclipses.

A comparative study of the theory and calculations of both the above mentioned astronomers indicates that Brahmagupta was more correct than Āryabhaṭa. It is due to these important achievements of Brahmagupta in the field of astronomy that later astronomers and scholars took the *Khaṇḍakhādyaka* into high esteem for many centuries.

TS-9

## THE NĀRADĪYAŚIKṢĀ ON THE EVOLUTION OF THE HEPTATONIC SCALE

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It is a well known fact that Indian music has evolved out of the three tones in the Vedic recitation, Udātta, Anudātta and Svarita, which are

generally taken as corresponding to the acute, grave and circumflex accents. The toneless form is Pracaya.

The *Nāradīyaśikṣā*, which is mainly concerned with the *Sāmaveda*, however, speaks of the average pitch between the Udātta and Anudātta (*sādhāraṇaśruti*) as *svāra* or Svarita and the Pracaya as the Udātta that occurs after Svarita and, therefore, not a separate Svara. But it speaks also of the usual seven varieties of Svarita like *jātya*, *kṣaipra* etc., conditioned by its position in relation to other syllables.

In addition to the above four, it speaks of *nighāta* and defines it as the tone when Pracaya follows Svarita and thus gives five notes, two being variations of Svarita. The Svaras in Sāman chant namely *kruṣṭa*, *prathama*, *dvitīya*, *tṛtīya*, *caturtha*, *mandra* and *atisvāra* are mentioned and these correspond to *Madhyama*, *Gāndhāra*, *Ṛṣabha*, *Ṣaḍja*, *Niṣāda*, *Dhaivata* and *Pañcama* in the conventional nomenclature and thus show a descending heptatonic scale starting from *Madhyama*.

But this *Śikṣā* allots the seven notes to the original three Svaras, *Niṣāda* and *Gāndhāra* to Udātta, *Ṛṣabha* and *Dhaivata* to Anudātta, and the remaining, *Ṣaḍja*, *Madhyama* and *Pañcama*, to Svarita. The notes spoken of as arising from each of these three Svaras are consonants (*saṁvādis*) of each other. That the notes from the first are of two *śrutis* each, those from the second, three *śrutis* each, and those from the third, four *śrutis* each, can be seen from other works. But there is the difficulty that Svarita which is considered as a note between Udātta and Anudātta gives rise to notes higher than Udātta. This, however, agrees with the practice in Vedic chant where the Svarita is actually higher in pitch than Udātta and does not conform to the grammarians' definition that it is a combination of Udātta and Anudātta and, in effect, between the two.

Other apparent contradictions in the *Nāradīya Sikṣā* in this matter are also examined.

## TS-10

## THE MUSIC OF THE BLACK-SPOT

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As the caption indicates this concerns neither the famous Indian mystics nor the Black-Spot connected with beauty. Pakhavaj, or its direct

descendant 'Tabla', which is more popular today, is an instrument which does not only accompany the musician but even Solo performance can be given on it which is a wonder for the westerners where no such percussion instrument can be played so independently. This astonishing feat of the Tabla is achieved by providing a black-spot ( Paste ) on it of the right weight and exact dimensions. *The object of the author's article is to expound both this theoretical as well as practical aspect of this black-spot which explains the astonishing music of the instrument.*

TS-11

## MEGHADUTA : A STUDY IN BIOLOGY

**B. V. Kolhatkar**

A good poet and a scientist have one thing in common: keen observation of facts, although science and poetry differ in the treatment of facts. With this view I here attempt an examination of the *Pūrvamegha* which can be looked upon as the poet's observations on the advent of the Rainy season. Shorn of its poetic colour, *Meghadūta* lays bare many facts in human, animal and other natural behaviour.

*Human*–Intense desire for mate. Agriculture

Animal :- Some traits of animal behaviour in mating season; the rainy season; Calls of Cātakas; dances and calls of peacocks; *nābhigandha* of *mrgas*; elephants in rut, Balākās ready for mating; crows busy in building nests.

Natural :- Mangoes and *jambūs* riping; *śilīdhras* and *kadalīs* shooting up; *nīpa* blossoming; reference to many flowers in rainy season; the smell of earth after the first rain.

All these observations may be important from the history of natural sciences in India.

TS-12

## MANUSCRIPTS SURVEY OF INDIA

**N. B. Marathe**

National Library, Calcutta

It is a welknown fact that the Government of India encouraged the task of collecting manuscripts in Sanskrit-Pali-Prakrit since 1868.

Scholars like Bühler, Kielhorn Mackenzie, Peterson, R. G. Bhandarkar, Haraprasad Shastri and recently Rahul Sankrityayan, Raghuvira and many others took active part in doing so. Searching them, preserving, preparing catalogues etc. was a stupendous task.

As per B. J. Sandesara – 'the number of Manuscripts in Jain Bhandaras in these parts ( i. e. Gujarat ) of the country on a most conservative estimate is not less than ten lakhs '.

The learned editor of the *New Catalogus Catalogorum* has collected over 600 manuscript catalogues to make an alphabetical list of author and title under the auspices of Madras University and it is still feared that the work is not comprehensive.

The Sanskrit Commission and learned presidents of All-India Oriental Conference like V. S. Agravala, A. N. Upadhye, V. V. Mirashi etc. have strongly recommended an establishment of a Manuscripts Survey of India on the model of Archaeological Survey of India, Anthropological Survey of India etc.

In this paper it is suggested that a delegation from the All-India Oriental Conference should be sent to the Ministry of Culture, Government of India, to impress the importance of such a Survey in order to preserve and protect the manuscripts treasure in the country.

TS–13

## AN IMAGE OF A DEVI FROM BAIJNATH

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An interesting image of a goddess from Baijnath, U.P., is now preserved in the National Museum, New Delhi. The Paper deals with the iconic and stylistic significance of the sculpture. With the help of the textual evidences namely, the *Rūpamaṇḍana*, *Aparājita-pṛcchā* and the *Brahmavaivarta Purāṇa*, an attempt has been made here to identify the Devī as the Gaurī aspect of Durgā. Stylistically, the sculpture represents the artistic exhaustion that came to grip the art tradition of the medieval Gaṅgā-Yamunā Valley towards the end of the twelfth century A.D.

## TS-14

# AMBAṢṬHAKĪ (AMBAṢṬHAKA) – PLANT NAMES OCCURRING IN THE ĀYURVEDA SAṀHITĀS

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Naming, *ex face* is a universal practice and it is normally traceable to some association with an identical pre-existing name. It also follows that knowledge of the existence was there. But for a deeper penetration into the question of naming as a concept, we have to unravel a web woven round it by the name being ascribed to an animal of great proportions, a Community of Kṣatriyas, a tribe, name of place etc. Since, our question is with reference to plants only, we have to seek its derivation. Since we know in the order of evolution, plants have a priority over men, and if they bear a name, when it was given, by whom and where, are the questions that pop up. Then according to Kṣīrasvāmin, the commentator of the *Amarakośa*, a tree is identified by the following data :

रसवीर्यविपाकेभ्यो मूलात्पुष्पात्फलाद्दलात् ।
आकाराद्देशकालादेर्वनौषध्यर्थमुन्नयेत् ॥

This passage indicates that names of plants are based on the particulars of their juice, strength, maturity, root, flower, leaves, size, locality and time. The Greek, Latin, English, German, Spanish and Italian names, and all other names too, are based on this data.

In view of this, an analysis of the principal characteristics of the several synonyms including the principal name have been serially stated so as to draw a conclusion.

Also they are compared with the names that have been given to place, community, caste, etc. so as to test if the same principles have been adopted. The paper datails several philological interpretations existent all over the world, as the first part of the word *aṁbaṣṭha* appears to have been used freely in the West too, in one form or the other.

The conclusion arrived at by the author is that the names *aṁbaṣṭhakī* and *aṁbaṣṭha* assigned by Agniveśa in his Saṁhitā for the plant going under the name from then to now has been so done by taking into account the morphological, physiological and therapeutic aspects of the plant and that it is a grafted cultivated plant already known to the Pre-Aryans.

TS-15

# EROTICS IN THE NĀṬYAŚĀSTRA

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In Indian tradition there is always a positive approach to life and its pleasures. With all its sprritual values, a student of Indian Culture observes that, it also accepts emotions and desires equally. It proclaims that Kāma is not something to be shunned but to be pursued like Dharma and Artha in human life. This positive approach to life of the ancient thinkers is very well mirrored in the Classical Sanskrit literature pertaining to drama.

Love is a prominent theme in Sanskrit drama, particularly Nāṭaka, Prakaraṇa and some other varieties of Rūpakas. Hence in the *Nāṭyaśāstra* (*NS*) ascribed to Bharata we come across ample information about the treatment of this theme. It supplies detailed information to actors and writers as well as psychologists.

The *NS* says : 'In this world all men desire happiness, women i. e. young women are the source of happiness. The source of this happiness is Kāma.' It defines 'Kāma' as a quality of desire and classifies it as Dharmakāma, Arthakāma and Mokṣakāma. Kāma proper i. e. erotic passion is defined in the *NS* as a union of man and woman. It clearly informs us that this Kāma is a source of happiness even in distress and calamities.

In the *NS* the ten sthānas of Kāma are also described in detail. These are (1) Abhilāṣā : Longing, (2) Cintā : Anxiety, (3) Anusmṛti : Recollection, (4) Guṇa-kīrtana : Enumeration of the merits, (5) Udvega : Distress, (6) Vilāpa : Lamentation, (7) Unmāda : Insanity, (8) Vyādhi : Sickness, (9) Jaḍatā : Stupor and (10) Maraṇa : Death. I have tried to comapre these ten stages with those mentioned in the *Kāmasūtra* of Vātsyāyana.

The *NS* also gives a list of women classified according to their disposition while in sexual union with men. It also supplies another list of women based on social consideration.

Rules about the etiquette of kings in their relation with various types of women in their harem are also prescribed in the *NS*. Similarly rules of etiquette between a lover and a beloved are also prescribed.

In this paper I have tried to prove that the author of the *NS* had a sound knowledge of Erotics and sex psychology.

TS-16

## ASYA-VĀMĪYA-SŪKTA — ITS ASTRONOMICAL INTERPRETATION

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The *Asya-Vāmīya* sūkta ( *Ṛgveda,* I.164 ) is considered one of the most inscrutable hymns of the *Ṛgveda.* Even the scholars of authority have given various differences in its interpretation.

The present paper makes an attempt to explain through the Ṛcs of this hymn, the desription of the birth of the stars and the cosmological theories behind it. These theories appear quite in step with the present notions in the subject.

It is contended that the hymn is in the form of a symposium, where questions are raised, a debate has taken place, instruments have been referred to, theories have been sponsered and the illustrations of the actual phenomena given

TS-17

## ORIGIN AND DEVELOPMENT OF DRAVYAGUṆA IN INDIA

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Dravyaguṇa is a part of Āyurveda, the science of life, which is traditionally accepted as beginningless and eternal. The origin of Dravyaguṇa is found since time immemorial. Human beings started using plants and other materials for the relief of pains and ailments after keen observation of animals using plants for relief of pain etc. Vedic literature contains some passages to suggest that the art of Dravyaguṇa i. e. properties of plants etc. is to be learnt from animals.

The word *Dravya* is derived from '*dru*' meaning plant and suggests that in the beginning plants were mostly used. However, in Vedas use of mantras is also found for therapeutic applications. Among Dravyas, Prakritic, Khanija, Samudraja, Prāṇija and Udbhijja Dravyas also find place.

In Āyurvedic literature the original learning of Dravyaguṇa through animals is hinted at. Cowherds, shepherds are mentioned as the person having the knowledge of herbs. However, later their importance diminished.

First single herbs or dravya were known as effective in certain ailments. Then the particular parts of the herbs were isolated having the specific desired action. The knowledge of Dravyaguṇa further developed and several herbs and drugs were studied for different therapeutic actions and this led to the grouping of the dravyas under their therapeutic actions. The study of the properties which was originally for curative effect was later found necessary for the maintenance of health also and this led to the separate branch of Nighaṇṭus in Āyurveda.

The paper also discusses the nomenclature of herbs and drugs, development of rasas, vīryas and vipāka of the dravyas.

TS-18

## ZENO AND NĀGĀRJUNA ON THE PROBLEM OF MOTION

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The ancient Greek philosopher Zeno of Elea is considered to belong to the critically destructive school. His paradoxes concerning impossibility of motion have been intriguing mathematicians and philosophers right upto the present century. Among the Indian philosophers Ācārya Nāgārjuna can be considered to belong to the critically destructive school as he also has declared motion as impossible in the second chapter of his *Mādhyamika-Kārikās.* This paper proposes to compare the two philosophers regarding the problem of motion.

TS-19

## NṚTTARATNĀVALI AS A SOURCE OF ART-HISTORY

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The *Nṛttaratnāvali* by Jaya, the Senāpati and Gaja-sādhanika of the Kākatīya Mahārāja Gaṇapatideva, is a very important source-book for writing the art-history of the Kākatīya times. In the past, attempts have

been made to look at this work as a treatise on dancing or to tally the dance-sculptures in some of the Kākatīya temples with the dance-poses described in the text. The present paper examines the work as a source for art-history and relates the problems arising from this examination.

## TS-20

## MUSIC – THE NUCLEUS OF CREATIVE INSTITUTION OF THE UNIVERSE

**Mangalmoy Sen**

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The world we live in is a systematic harmonious correlation of evolutionary process of music. In the material world we find three main characteristics of life, Society, Friendship and Love, having been endowed with supreme reasoning like that of Udātta ( raised ), Anudātta ( not raised ) and Svarita ( sounded, graced ) in music.

We know that Lord Śrīkṛṣṇa performed his Rāsalīlā in company with sixteen thousand Gopinīs. Each Gopinī was pleased with the fancy that Lord Srīkṛṣṇa was with her and belonged to her only. Physically how it was possible for a single individual to slice his company with so many individuals all at a time, is a point of deepest consideration and thinking. But actually it did happen. The gross fact is, Lord Srīkṛṣṇa is only a virtual configuration of the Ādyā-Śakti ( primary force ). For the sake of creation it was a necessity to become many from an absolute one; and to achieve that manifestation it was also necessary to ignite the subtle force i. e.. Ādyā-Śakti Mahāmāyā. Thus in order to maintain a common harmony in the form of music, Lord Srīkṛṣṇa drafted a material constitution and delivered it amongst his creatives by staging a Rāsalīlā only because to deploy a first-hand impression of oneness through visual representation, and in this context the supreme Creator maintained a definite rhythmic pattern by way of scale, pitch and tune with regard to worldly establishments of this world.

So it may be agreed upon that if we really understand and realise music, we will have full perfection in life and attain Mokṣa, because music is growth. It can help a man to develop himself from within. Moreover, music is unity amongst diversity. As nothing can survive without co-operation and oneness amongst each other, i. e., without Society, Friendship and Love, so is the case of music which can never be sung taking only a single note but of five at the minimum.

Finally, as the continuous practice of music leads us to more and more perfection and accuracy, so is the case of life which can only attain its Mokṣa through a continuous process of meditation and upliftment of consciousness.

TS–21

## ORIGIN OF YOGAS AND KARAṆAS IN PAÑCAṄGAS

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Yogas in Indian Pañcāṅga originated in attempts to predict eclipses of Sun and Moon. When the latitude of Moon was not known, the condition for equality of declinations led to the two Yogas, *Vyatipāta* and *Vaidhṛti*, which were defined in terms of the sums of longitudes (*Sāyana*) of Sun and Moon = 0° or 180°. Later the list was completed for all 13°–20° multiples of sums of *nirayana* longitudes of Sun and Moon. Here we have analysed critically the different notions about their origin and discussed their evolutions.

Karaṇas originated in attempts to predict lunar phases and especially visibility of new moon and were in earlier times just the lunar Sāyana days and nights according to the Pre-Siddhāntic concepts about Tithi. This belief is evidenced from the two types of methods of their calculations current among the Arabs and India at the time of Alberuni. In fact, the tagging of Karaṇas with the Siddhāntic Tithi has rendered these obsolete, astronomically ignorable and seemingly meaningless for over the past two thousand years. This exposition analyses the problem critically and brings to light very important secrets about these elements of Indian Calendar.

TS–22

## CONTRIBUTION OF TRIVIKRAMABHAṬṬA TO THE KNOWLEDGE OF INDIAN FLORA AS EVINCED IN NALA-CAMPŪ

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Plant kindgom has always attracted the poets and writers everywhere, and all the more the Indian poets. It is not only the aesthetic plants which

drew the attention of these poets, but a good number of other medicinal and economic plants are also frequently mentioned in similes and other multifarious instances. This knowledge, though fragmentary, is dispersed throughout our ancient literature which is not only of literary value, but is significantly useful and essential for making a proper chronological appreciation and correct identifications of the Indian flora in general and the regional flora in particular. Today a detailed knowledge of plants with their correct antecedents is being felt a common need by men of literature and history, and also by the disciplines of applied sciences and Technology. This need is all the more pressing in the Indian Medicine. The Campū literature seems to be an important connecting link in antecedents of plants, especially belonging to or introduced through the central part of Western India and Dakṣiṇāpatha including further southern part of the Country. Such information given by Trivikramabhaṭṭa in his *Nalacampū* has been critically examined and assessed which is being presented in this paper. An attempt has also been made to give correct bi-nominal nomenclature to the plants, which is a must in today's Floral Study.

TS-23

## रेडियो-रूपान्तरों में मूल से अधिक कलात्मकता द्वारा उत्कर्ष के स्थल और उनका शिल्प

डॉ. श्रीमती मालती टंडन
हिंदी विभाग, मैसूर विश्वविद्यालय, मैसूर

अन्य कलाओं की भांति नाटक भी मनुष्य की सौन्दर्यानुभूति की अभिव्यक्ति है। नाटक का उद्देश्य है विशेष परिस्थितियों में उलझे हुए व्यक्तियों के कार्य-व्यापारों को कलापूर्ण रीति से इस प्रकार प्रकट करना कि मानव आत्मविभोर होकर उस कलाकृति से अपनी भावनाओं का तादात्म्य स्थापित कर ले। उस स्थिति में मानव के हृदय में जो रसोद्दीपन होता है वह उस वृत्ति के कलात्मक उत्कर्ष का ही परिणाम होता है। किन्तु जब हम रेडियो–रूपान्तरों में कलात्मकता का अनुसन्धान करते हैं तब रेडिओ-मंच पर हमें कला का वैसा मूर्त रूप दृष्टिगत नहीं होता जैसा रंगमंच पर। रेडिओ-मंच की समस्त कला रेडिओ-मंच के प्रस्तुतीकरण सम्बन्धी उपकरणों में सिमटकर साकार हो जाती है। फलतः रेडियो-रूपान्तरो में कला की अनुभूति हमें

होती है । वह श्रव्य-नाट्य से उद्भूत अनुभूति किसी मूल कलाकृति के रंगमंच सम्बन्धी कलात्मक रूप की अनुभूति से अवश्य भिन्न होती है । और उसकी कला के उत्कर्ष का रूप भी भिन्न हो जाता है । रंगमंच का निर्देशक जब एक मूल नाट्य-कृति को रंगमंच पर अभिनीत करने के लिए उठाता है तब वह उस कलाकृति के ऐसे स्थलों को चुनता है जो नाटक के समीकृत रूप को पूर्ण के समकक्ष प्रस्तुत कर सके। साथ ही दृश्य-नाटक के कलात्मक प्रभाव पर भी उत्कर्ष लाने का प्रयोजन इसमें रहता है । किंतु श्रव्य साधक के लिए बिना नेत्रों की सहायता के एक प्रसंग को उत्कर्ष व पूर्ण सौन्दर्य प्रदान करना एक अन्धे को दो आंखें देने के बराबर है । यदि श्रव्य साधक अपने उपकरणों की सहायता से इस उत्कर्ष को अपनी कलात्मक अभिव्यक्ति से प्राप्त कर लेता है तो उसकी श्रव्य साधना का प्रयत्न पूर्ण सफलता को प्राप्त होता है ।

एक कृति का लेखक अपनी कृति की भाषा, भाव, कल्पना, चरित्र, घटनाओं तथा नाटकीय परिस्थितियों को क्षण-क्षण में परिवर्तित रूप के प्रस्तुतीकरण से कलात्मक रूप प्रदान करता है । किंतु रेडियो-मंच को दृष्टि को आकर्षित करनेवाले एक भी मूर्त-साधन प्राप्त नहीं । हां, कर्णेन्द्रियों को आकर्षित करनेवाले अमूर्त-साधन अवश्य प्राप्त हैं । इसका यह तात्पर्य नहीं कि दृष्टि के अभाव में किसी कृतित्व के श्रवण से वास्तविक रस की प्राप्ति हो ही नहीं सकती । वास्तव में यह रसानुभूति रचनाकार की कलात्मक प्रतिभा तथा रेडिओ माध्यम के प्रमुख उपकरणों संवाद, ध्वनि तथा संगीत के प्रयोग पर निर्भर करती है । जिसका विवेचन इस लेख में किया गया है ।

TS–24

## THE ŚĀRĪRALAKṢAṆA IN THE SAṀGĪTARATNĀKARA

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The Śārīra is defined by Śārṅgadeva as : "the capacity of voice to manifest the melody-type, even without constant practice." It is so called as it is born along with the body. The Śārīra is defined in the same manner by authors of musical works like Someśvara, Pārśvadeva, Somarājadeva, Mokṣadeva and Dāmodara. The Śārīra is the musician's natural talent. When this is present and repeated practice is resorted to, the manifestation

of the melody type would be effected excellently. Command over voice and a thorough understanding of *Tāla* and *Laya* make the Indian musician a great artist. This is possible when natural talent is equipped with cultivated skill.

The concept of Śarīra occurs in relation to the gifted vocalist's inborn capacity. It can be extended in regard to the instrumentalists also. Proper distinction between notes, thorough understanding of the notes and the microtonal graces, subtle knowledge of the complicated rhythmic patterns, all these are not possible unless the instrumentalist is a gifted one.

An Indian musician cannot be a great artist only by having natural sweet voice. He has to undergo the course of voice-training according to Indian tradition. Even in the absence of the natural sweetness of voice a few musicians have risen to eminence because of their proper and hard efforts. Still it goes without saying that the presence of inborn talent is essential for becoming a great musician.

TS-25

## THE RITUAL OF FOUNDING A BRAHMIN VILLAGE

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The paper deals with the ceremony of establishing a Brāhmaṇa-śāsana in Orissa on the basis of an unpublished manuscript discovered by the author in the royal library of the erstwhile state, Keonjhar.

The centre of Brāhmanic culture from the earliest times upto the Gupta period has been the Brahmāvarta and the Antarvedi region of North India. With the establishment of Hinduistic dynasties in the medieval age in different parts of India, Brahmins and Ritual experts were invited from North India (Kānyakubja) by the Kings, given rent free land and got settled in their-states. According to a legend, king Yayāti ( around 900 A. D. ) of Orissa is said to have brought ten thousand Brahmins from Kānyakubja region to Orissa. These Brahmins were probably settled around Jaipur, the then Capital of Orissa.

The paper deals with the ritual aspect of the ceremony of founding a village inhabited solely or predominently by Brahmins. It also describes the general lay-out of such a village and sets it against other types of village described in the older texts on Hindu architecture and town planning.

The foundation of such a village consists mainly of the following five rites :

1. *The Preliminaries*

(a) Selection of the site (b) Demarcation of the boundry line (c) Fixing the auspicious hour for the ceremony.

2. *Obligatory rites preceding the main Ceremony*

(a) Worship of Varuṇa and *saṁkalpa* (b) Worship of Mothers and *Vasordhārā* etc. (c) Preparation of holy water ( *arghya* ).

3. *Acquisition of land* (*bhūmiparigrahaṇa*)

(a) Propitiation of the Bhūtas (b) Offering of bali (c) Request unto serpents and Dvārapālas (d) Occupation of the site.

4. *Purification of the Site* (*bhūmiśuddhi*)

(a) Vāstupūjā (b) The act of ploughing the site,

5. '*Impregnation*' *of the earth* (*bhūmeḥ sagarbhākaraṇam*)

(a) Worship of tutelary deities and Vāstoṣpati etc. and fire sacrifice (b) Ceremony of laying down a stone slab ("garbha") into a pit located in the centre of the village.

TS-26

## कालिदास-कृतिषु रत्नसंयोजनाः ।

**डॉ. रुद्रदेव त्रिपाठी**

संस्कृत विद्यापीठम्, नई दिल्ली-२१

**सार्वभौमकविः श्रीकालिदासः ।**

यस्य काव्य-कृतिषु सर्वस्या अपि भूमेः प्राकृतं लौकिकं च निदर्शनं तिष्ठति स सार्वभौमः कविर्भवतीति दृशा कालिदासकृतीनां सारगर्भ-समीक्षणपूर्वकं तत्तद्विषयवस्तूनां मौलिकं चिन्तनमस्य शीर्षकस्य विषयः ।

**काव्यसम्पत्समूहः ।**

काव्येषु वर्णनीयानां सम्पदां काव्यशास्त्राधारेण विमर्शपूर्वकं तत्र धर्मार्थकाममोक्ष-रूपफलेषु अर्थसम्पदः समाश्रयविवेचनम् । अर्थसम्पदि रत्नानां स्थानम्, रत्नानां संयोजनाः तदुद्भवाः प्रकारविशेषाश्चात्र वर्णनीयाः ।

**कालिदास-कृतिषु रत्नसंयोजनाः ।**

लौकिकजीवने प्रथमानानि रत्नानि कालिदासेनापि स्वकृतिषु बहुधा समादृतानि । तेषु रत्न-मणि-मुक्ता-स्फटिक-वैदूर्य-चन्द्रकान्त-मरकतेन्द्रनील-गजमुक्ता-फणामणि-प्रवाल-प्रभृतीनां वर्णनानि कुत्र कथं कालिदासे विहितानीति सोदाहरणं विवेच्यते । अत्र प्राणिजानि वानस्पतिकानि खनिजानि चेति प्रकारत्रयमाध्यमेन पृथक् पृथक् संयोजनाऽपि विमृश्यते ।

**कालिदासस्य रत्नपरीक्षादृष्टिस्तदीया धारणाश्च ।**

महाकविनाऽनेन न केवलं रत्नानां वर्णनमेव कृतमपि तु रत्नपरीक्षा-विषयेऽपि स्वीया उक्तयः प्रकटिताः, किञ्च स्वयं कविः 'साहित्यं समाजस्य दर्पणम्' इति समर्थयन् तदानीन्तन्या रत्नसम्बन्धिन्या लौकिक्या धारणया सह तादात्म्यं वहन् यत्र तत्र स्वीया धारणा अपि प्राचीकटदिति निपुणमत्र प्रदर्श्यते ।

TS–27

## SCIENTIFIC MATTER IN THE HARAMEKHALĀ – THE LITTLE–KNOWN PRAKRIT MISCELLANY

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In my presidential address to the Classical Sanskrit section of the Aligarh session of the Oriental Conference (1966), I had, among other things, underscored the need to "revive the study of the surviving scientific treatises for their assessment in the real scientific spirit" as one of the means to restore the lost nexus of Sanskrit learning with contemporary social aspirations and needs. I had therein made special reference to the *Haramekhalā*, the long-neglected Prakrit miscellany. I had also given a few random instances of the scientific information enshrined in the work, the truth or falsity of which could be tested through proper experimentation. The present paper is a further attempt to draw the attention of the scientist

to the potential value of this work for scientific investigation, by compiling and projecting in proper perspective the scientific matter contained in this much-neglected work on a somewhat comprehensive -if not, fully exhaustive- scale.

The paper also touches upon the problems of the age of the work and the home of its author. It is interesting to note that the scholar-king Bhoja of the 11th century has quoted a verse from the *Haramekhalā* in his Alaṅkāra work, *Sarasvatīkaṇṭhābharaṇa*. A more vigorous and sustained search may bring to light more citations of this work in the other works of Bhoja or in the other works of the period.

The *Haramekhalā* is a curious medley of many odd subjects. Of the five Paricchedas, the first is irretrievably lost and the remaining four chapters have been published in Trivandrum Sanskrit Series as Part I (chapters 2 to 4) and Part II (chapter 5). The fifth chapter is devoted mostly to perfumery. The remaining chapters deal with magic spells of various kinds and incantations on the lines of Tantra and Mantra works and also give a number of recipes and formulas of wonderful herbs and drugs for a wide variety of purposes, not all of which relate to the treatment of diseases. Cosmetics and the stock-in-trade of the modern beautician take up quite a number of gāthās. Besides these, there are also a number of gāthās which contain much interesting scientific information related to the Physical, Chemical or life sciences, with or without any utilitarian value, wcich deserve investigation in a pure scientific spirit.

It is thus a mixture of mantra, tantra, cikitsā, general science and what not, so much so, that it is not possible to class it under any specific category and brand it is a book of any particular branch of learning. The book abounds in scientific matter, which admits of verification at the hands of scientists, who will not dismiss it all as hocus-pocus, just because it is promiscuously mixed up with much unscientific jargon and sometimes even partakes of its colour. The limited objective of the present paper is to isolate all such scientific information that is related to the physical and other sciences which, in my opinion, deserves the attention of the unprejudiced modern scientist.

# SOUTH-EAST-ASIAN STUDIES SECTION

## SEAS-1

## THE POINT OF DEPARTURE FOR SHIPS BOUND FOR 'KHRYSE'

**Dr. Bhaskar Chatterjee**

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The use of the name of Oḍra and Śrikṣetra for Indian settlements in Lower Burma and Holing (Kaliṅga) for a kingdom of Java may suggest that in course of trade and commerce in the Bay of Bengal, Indian merchants departing from the ports on the coast of ancient Orissa were mainly responsible for colonial and cultural expansion in the Far East. Of the ports situated on the eastern coast of India more prominent were, no doubt, Tāmralipti in Midnapore district, Charitrapura in Puri district, Paloura in Ganjam district and also some harbours near Masulipatam. If it is supposed that ancient Orissa was bounded by the river Suvarṇarekhā on the north and the Godāvarī on the south, the ports were all included within the boundaries of this country. Ptolemy in his Goegraphy, for the first time, refers to the point of departure for ships bound for Khryse ( Suvarṇabhūmi ). Scholars have attempted to identify this point with the sea-port of Paloura. But Ptolemy has fixed the position of Paloura at the beginning of the Gangetic gulf, beyond the point of departure lying not very far from the mouth of the Godāvarī. The geographer has also referred to Paloura situated near the Kambyson, the westernmost mouth of the Ganges. The towns bearing the name Paloura ( i. e. Dantapura ) were often found in ancient Orissa. Equally untenable is the view unholding the identification of Ptolemy's point of departure with Charitrapura referred to by Hiuen-tsang as the point of embarkation. One should check the temptation of identifying it with Paloura on the mouth of the Ganges. It seems more reasonable that Ptolemy's apheterion on the coast of Masalia is to be identified with a harbour lying little beyond Allosygne which is to be equated with the port-town on the promontory of Koringa near the mouth of the Godāvarī. It is

significnat that Ptolemy has not designated the point for ships bound for Khryse by the name of a port-town.

It seems that the harbour near Masulipatam was used as the point of embarkation in the second century A.D., while Tāmralipti and Charitrapura flourished as the points of departure by the fifth and seventh centuries A.D., respectively, as is suggested by the accounts of Fa-hien and Hiuen-tsang. It is difficult to suggest which sea-port of the name Paloura was ever used as the point of embarkation.

# पण्डित-परिषद्

PP–1

## वेदान्तदर्शने प्रमा

आदित्यनाथ भट्टाचार्य
बरद्वान विश्वविद्यालय, बरद्वान

(क) नैयायिकसम्मत–प्रमालक्षण–निरीक्षणम् ।

(ख) वेदान्तपरिभाषाकारकृत–प्रमालक्षण–समीक्षणम् ।

(ग) वेदान्तसम्प्रदायगत–निर्दुष्टप्रमालक्षण–निरूपणम् ।

(घ) स्मृतेः प्रमात्वविषये साधकबाधकपक्षविचारेण वैदान्तिकानां नैयायिकानाञ्च सिद्धान्तोपस्थापनम् ।

PP–2

## वैयाकरणानां दृष्टिः ।

को. अ. सुब्रह्मण्य अय्यर
हिन्स्का, मेजर बँक्स रोड, लखनऊ

शब्दानामन्वाख्यानं व्याकरणस्य प्रथमं कार्यम् । शब्दाश्च अर्थैः संपृक्ताः । अर्थो नाम यथा व्याकरणस्य विषयः, तथा दर्शनान्तराणामपि । प्रायश्च व्याकरणे गुणादीनां शब्दानाम् अर्थनिर्धारणं वैशेषिकदर्शनानुसारेण क्रियते ।

किं तु सत्यप्येवम्, अस्त्यत्रविषये वैयाकरणानां कापि स्वीया दृष्टिः । तस्याश्च अयं सारः—वैयाकरणानां न वस्त्वर्थोऽर्थः, किं तु शब्दार्थोऽर्थः । यथा भाष्यकार आह— यच्छब्द आह तदस्माकं प्रमाणम् । एतद्दृष्टिवद्भिर्वैयाकरणैः कानिचिन्नवीनानि तत्त्वान्याविष्कृतानि सन्ति, यथा जातिष्वपि जातिरविरुद्धाऽभ्युपगम्या, गुणोऽप्यन्वयिरूपेणाभिधीयमानो जातिरेव । एवं क्रियाऽप्यभेदेनाभिधीयमाना जातिरेव । यद्यपि च वैशेषिकमतेऽन्या

जातिगुणक्रियाः, अन्यच्च द्रव्यम्, तथापि वैयाकरणमते भेद्यत्वेन विवक्षिता जातिगुणक्रिया अपि द्रव्यं भवन्ति। किमादिभिः परामृश्यमाना 'स्थीयते' इत्यादिशब्दप्रतिपाद्यमाना क्रियापि द्रव्यत्वमवगाहते।

एवं वैयाकरणदृष्टेरिदमेव वैशिष्ट्यं यत्सा बाह्यार्थमुखं न प्रेक्षते, किं तर्हि? शब्दार्थं परीक्षते; शब्दद्वारेणार्थं पश्यति, न साक्षादिति यावदिति शम्।

PP-3

## एको रसः करुण एव।

**पं. आद्याचरण झा**

संस्कृत शिक्षा-सहायकशिक्षानिर्देशक (बिहार)

'एको रसः करुण एव निमित्तभेदादन्यः पृथक्पृथगिवाश्रयते विवर्तान्' इति वदता महाकविना भवभूतिना रसाभिव्यक्ति-रसानुभूति-साधारणीकरणादिसमीक्षायां कश्चिन्नव एव सिद्धान्त इदंप्रथमतया उपन्यस्तः। नेयं घोषणाऽर्थवादरूपा। रामायणरूपेण परिणतम् आदिकवेः शोकं को वा सचेता न जानाति? अङ्गीकृतमस्ति 'श्लोकत्वमापद्यत यस्य श्लोकः' 'शोकः श्लोकत्वमागतः' इति वादिभ्यां कालिदास-ध्वन्यालोककाराभ्याम्।

सर्वेषां रसानां करुणमूलकत्वम् अस्मिन् निबन्धे प्रतिपादितमस्ति। एतया समीक्षया स्पष्टीभवति यत् करुण एव चरमो रसस्तथा ये चान्ये भावा रसादयस्ते करुणस्यैवाभिव्यक्तयः प्रीतिवात्सल्यक्रोधादयश्च करुणबोधस्यैव परिणतावुद्दीपकाः सन्तीति।

PP-4

## मीमांसकानां शाब्दबोधप्रकारः।

**रामचन्द्रशास्त्री जोशी**

१४२१, शुक्रवार, पुणे २

वेदवाक्यानां समन्वयपूर्वकार्थनिर्धारणं मीमांसादर्शनस्य प्रधानकार्यम्। जैमिनेः पूर्वमपि काशकृत्स्नादीनाम् मीमांसाशास्त्रप्रणेतृत्वेन उल्लेखः परिदृश्यते महाभाष्यादिषु।

भगवता जैमिनिना प्रणीता मीमांसा अधुना मीमांसादर्शनत्वेन प्रसिद्धा। तत्र शाब्दबोधप्रकारश्च भट्टमते अभिहितान्वयप्रकारेण। प्रभाकरमते अन्विताभिधानरीत्या। अभिहितान्वये पदैः पदार्थाः अभिधीयन्ते, न तु स्मार्यन्ते। अभिधानं च स्मृत्युनुभवविलक्षणप्रत्ययः, तैश्च पदार्थैः शाब्दबोधः जन्यते इति। प्राभाकरास्तु पदानां कार्यान्वितार्थे शक्तिः व्यवहारतः तथैव शक्तिग्रहात् ततश्च कार्यबोधलिङ्गादिपदघटितादेव वाक्यात् वाक्यार्थबोधः इतरत्र तु स्मतिरेवेति संगिरन्ते। भाट्टमते भावनामुख्यविशेष्यक शाब्दबोधः इतरत्र तु कार्यमुख्य-विशेष्यकः। कार्यं च अपूर्वमिति नियोग इति चाख्यायते।

इति मीमांसकानां भाट्ट-प्राभाकरयोः शाब्दबोधरीतिः।

PP-5

## धर्मः परिवर्तनीयो न वा ?

**वेंकटेशशास्त्री जोशी**

प्राचार्य श्री वा. मु. संस्कृत महाविद्यालय, पुणे

"धर्मः परिवर्तनीयो न वा ?" इत्यत्र "आचारधर्मः परिवर्तनीयो न वा ?" इत्येवार्थोऽभिमतः, इत्यहं मन्ये। यतो हि धर्मस्य यानि शाश्वतानि तत्त्वानि वर्तन्ते, तानि तु सर्वथा अपरिवर्तनीयान्येव। किन्तु धर्मस्य यः आचारात्मकः क्रियाप्रधानो भागो वर्तते स तु "देशकालौ परीक्षेत" इति सूत्रानुसारं परिवर्तनशील एव। तत्र विविध-प्रकारकोपासनादिपद्धतिमारभ्य आहार-विहार-वेष-भूषादिपर्यन्तं देशकालपरिस्थित्यनु-रूपतया गते द्वित्रसहस्रवर्षात्मके काले संजातं परिवर्तनं सर्वैरप्यनुभूयत एव।

अतः "आचारधर्मः परिवर्तनशीलः" इतीमं पक्षमाश्रित्य अत्र निबन्धे विमर्शः क्रियते। तत्र च प्रमाणभूतत्वेन सर्वत्र प्रसिद्धं

"विद्वद्भिः सेवितः सद्भिर्नित्यमद्वेषरागिभिः।
हृदयेनाभ्यनुज्ञातो यो धर्मस्तं निबोधत॥"

इति मनुवचनमेव मूर्धाभिषिक्तप्रमाणत्वेनाद्रियते। तथैव च–

"यतोऽभ्युदयनिःश्रेयससिद्धिः स धर्मः"

"वेदः स्मृतिः सदाचारः स्वस्य च प्रियमात्मनः।
एतच्चतुर्विधं प्राहुः साक्षात् धर्मस्य लक्षणम्॥"

" अपुण्यं लोकविद्विष्टं तस्मात् तत्परिवर्जयेत् "
इत्यादीन्यपि वचनान्यत्र स्वपक्षोपष्टम्भकत्वेन प्रदर्श्यन्ते । इति ॥

PP-6

## धर्मो देशकालावनुसरति

**कुलमणि मिश्र**
सदाशिव केंद्रिय संस्कृत विद्यापीठ, पुरी

" धारणाद्धर्ममित्याहु "रिति महाभारतनिरुक्त्या धर्मस्य धारकत्वं, तथा देशकालावस्थावैशिष्टयात् धारकत्वहानौ धर्मव्यतिरिक्तत्वं च सिद्धम् । यथा –

" धृतिः क्षमा दमोऽस्तेयं शौचमिन्द्रियनिग्रहः ।
धीर्विद्या सत्यमक्रोधो दशकं धर्मलक्षणम् " ॥ मनु. ६.९२

इति मनुना सर्ववर्णाश्रमसाधारण्येन धर्मरूपेण कीर्तितानामपि धृत्यादीनां क्वचित् व्यभिचारो लक्ष्यते । यथा–

अधर्माविषयिण्या धृतेरधर्मवर्धकत्वेन अधर्म्यत्वम् । तथा क्षमापि स्तेनस्य शिरस्ताडनवर्जनरूपा राज्ञः पापाय " अघ्नन्नेनस्वी राजे"ति गौतमस्मरणात् । अस्तेयविपरीतं स्तेयमपि क्वचित् विहितम्

" तथैव सप्तमे भक्ते भक्तानि षडनश्नता ।
अश्वस्तनविधानेन हर्तव्यं हीनकर्मणा " ॥ ( मनु० ११.१६)

इत्यादि वचनात् । तद्वत् क्वचित् शौचं विनापि धर्मः सिद्ध्यति स्नानाशक्तौ तदनुकल्पमन्त्रस्नानादिदर्शनात् यज्ञादौ ऋत्विगादीनां सद्यःशौचविधानात् पण्यद्रव्यादीनां नित्यशुद्धत्वकीर्तनाच्च । तथा इन्द्रियनिग्रहोऽपि गृहस्थविषये व्यभिचरति तत्पक्षे ऋतुगमनस्य विहितत्वात् । सत्यस्यापि क्वचिदपवादः स्मर्यते ।

" वर्णिनां हि वधो यत्र तत्र साक्ष्यनृतं वदेत् " (याज्ञ०२.८३) इति

एवं दमादीनां विषयः ऊहनीयः ।

तथा दानमपि क्वचिदधर्माय यथा कुटुम्बपीडाकरं दानम् ।

शक्तः परजने दाता स्वजने दुःखभागिनि ।
मध्वापातो विषास्वादः स धर्मः प्रतिरूपकः ॥ ( मनु ०११.९ )

इति दर्शनात् " । युगभेदेनापि धर्मो भिद्यते । यथा मधुपर्कादौ गोवधादेः कलौ प्रतिषेधः । आपत्काले च गौणकल्पेन धर्म उपदिश्यते । एतेन कालभेदेन धर्मभेदः सिद्धयति । देश-भेदेनापि धर्मो भिद्यते । यदि स देशधर्मः शास्त्रविरुद्धो न स्यात् । बौधायनमतेन शास्त्र-विरुद्धोऽपि देशधर्मः नापराधाय ।

आपत्कालेऽपि गौणकल्पेनाचर्यमाणो धर्मः सूक्ष्मरूपेणावस्थितः पुनः साकल्यं लब्धुमर्हति । अतएव "धर्मः देशकालावनुसरति " ।

PP–7

## अपि मीमांसका मनोवैभववादिनः ?

**एस्. बी. रघुनाथाचार्यः**

संस्कृत विभाग, श्रीवेंकटेश्वर विश्वविद्यालय, तिरुपति

मन आन्तरमिन्द्रियं सर्वविषयञ्चेत्यत्र न हि नाम विप्रतिपद्यते कश्चिद्विपश्चित् । तत्परिमाणे परं विवदन्ते वादिनः । मनोवैभववादिनः खलु मीमांसका इति महती प्रसिद्धिस्समुज्जृम्भते समाजेषु संख्यावताम् । न्याय-वैशेषिकग्रन्थेष्वपि मनोवैभववादः मीमांसकपरतया तत्र तत्र अनूद्य खण्ड्यते । मीमांसाशास्त्रे समुल्लसति भाट्ट-प्राभाकरभेदेन सुप्रसिद्धं प्रस्थानद्वितयम् । तत्र प्राभाकराः पुनः मनस आतिष्ठन्ते तावदणुत्वम् । भाट्ट-प्रस्थाने शास्त्रदीपिकायां पार्थसारथिमिश्रैश्च मनसोऽणुत्वमेव व्यञ्जितम् । प्रत्यपादि च गागाभट्टेन भाट्टचिन्तामणौ तत्त्वमेव तस्य । चिदानन्दनारायणावन्तरा न कोऽपि भाट्ट-मीमांसकः मनसः विभुत्वं प्रत्यपादयत् ।

अतः पत्रेऽस्मिन्, मनोवैभववादः किं प्राचीनैरूरीकृतो वा उत अर्वाचीनैरुपकल्पितो वेति विमृश्य, तस्य प्राचीनमीमांसकोपज्ञतां सोपष्टम्भं प्रतिपादयितुं यत्न आधीयते ।

PP-8

## प्राचीन-भारतीयविदुषां कुक्कुटप्रीतिः । (हास्योद्दीपको लेखः)

लडुकेश्वर शतपथी शर्मा

संस्कृत विभाग, एस. सी. एस. कॉलेज, पुरी (ओरिसा)

"ओं कुक्कुटोऽसि मधुजिह्व इषमूर्जमावद" इत्यामनन्ती श्रुतिः, "आकालोऽज्..." इति प्रथमोपस्थितं पाठमतिक्रम्य "ऊकालोऽज् ..." इति सूत्रयन् पाणिनिः, "मृग्यादीनां क्षीरादिषु" इत्यनुक्त्वा "कुक्कुट्यादीनामण्डादिषु" इत्युपसंचक्षाणः कात्यायनः, "अभक्ष्यो ग्राम्यकुक्कुटः" इत्युक्त्वा आरण्यकुक्कुटभक्षणे दत्तानुज्ञो भाष्यकारः, शालिग्रामादिनिभतां परिहृत्य "कुक्कुटाण्डनिभो ग्रासः कृच्छ्रचान्द्रायणे [मतः]" इति प्रशंसद्धर्मशास्त्रम्, चतुःषष्टिकलासु कुक्कुटयुद्धावलोकनं परिगणयत् कामशास्त्रम्, विषमिश्रान्नपरीक्षार्थं समीपे कुक्कुटस्थापनम् उपदिशद् अर्थशास्त्रम्——इत्येतदादिषु वेदवेदाङ्गदर्शनपुराणशास्त्रादिषु परां प्रसिद्धिं प्राप्तस्य, सकलगुणमण्डितस्य, भगवतस्ताम्रचूडस्य सांप्रतिकैः पण्डितैः प्रयुक्तः अहो अवमानः, इत्यलं परिहासविजल्पितेन ।

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## उपमानम् अर्थापत्तिश्च स्वतन्त्रं प्रमाणं न वा ।

हेमंतकुमार तर्कतीर्थ

ताराबाग, यू/८ए, बरद्वान

विषयेऽस्मिन् उपमानं स्वतन्त्रं प्रमाणमेव, अर्थापत्तिस्तु न स्वतन्त्रं प्रमाणमिति मदीयं सिद्धान्तमुपस्थापयितुं यत्नः क्रियते मया । सामग्रीभेदं फलभेदञ्चोररीकृत्य दार्शनिकैः प्रमाणभेदः स्वीक्रियते । तेन दार्शनिकेषु प्रमाणानां संख्याविषये सुमहान् मतभेदो दृश्यते । तत्र सम्भवति लाघवे गौरवं परिहार्यमेवेति सम्भवति प्रमाणसंख्यालाघवे प्रमाणसंख्यागौरवं नाङ्गीकर्तव्यम् ।

अत्रोपमानस्य स्वतन्त्रसामग्र्याः सत्त्वेन फलस्य सत्त्वेन चोपमानं स्वतन्त्रप्रमाणतया स्वीकर्तव्यं भवति । तन्नानुमाने प्रत्यक्षे शब्दे वा अन्तर्भावयितुं शक्यम् । अर्थापत्तेस्तु

स्वतन्त्रसामग्र्या अभावात् स्वतन्त्रफलस्याभावाच्च न सा स्वतन्त्रप्रमाणरूपेण स्वीकर्तव्या भवति । यतोऽस्या अनुमानेनैव गतार्थत्वात् ।

अत्रोपमानविषये अर्थापत्तिविषये च दार्शनिकानां महान् मतभेदोऽस्ति । तत्र यथासम्भवं विरोधिमतं निरस्य उपमानस्य प्रामाण्यं यथा प्रतिपादितं स्यात् तथास्मिन् निबन्धे यत्नः करिष्यते मया । अर्थापत्तिविषयेऽपि अर्थापत्तेः प्रामाण्यमङ्गीकुर्वतां मतं यथासम्भवं निराकृत्य अर्थापत्तिर्न स्वतन्त्रं प्रमाणमिति मदीयं सिद्धान्तमुपपादयितुं कृतयत्नो भवेयमिति ।

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## स्मृतेः प्रामाण्यविमर्शः

**केदारनाथ त्रिपाठी**

दर्शन विभाग, काशी हिंदू विश्वविद्यालय, वाराणसी

स्मृतेर्न प्रामाण्यमिति मीमांसकादयः, स्मृतेरपि प्रामाण्यमिति जैनाः । अनधिगतार्थावगाहित्वं प्रामाण्यमिति मीमांसकाः । अनपेक्षत्वे सति यथार्थानुभवत्वं प्रामाण्यमिति न्यायमतम् । न्यायमतानुसारेण मीमांसकाभिमतं प्रामाण्यलक्षणं न साधु । यतो हि अधिगतस्याप्यर्थस्य पुनरधिगतौ नास्ति कारणानां प्रतिबन्धः । न च पूर्वाविशिष्टतया स्मृतिर्न प्रमाणमिति वाच्यम् उत्तराविशिष्टतया पूर्वानुभवस्याप्यप्रामाण्यप्रसङ्गात् । न हि अनधिगतार्थत्वं प्रमाव्यवहारनिमित्तम्, विपर्ययेऽपि प्रमाव्यवहारप्रसङ्गात् । यथार्थत्वेन विशेषणीयत्वे धारावाहिकबुद्धावव्याप्तिप्रसङ्गात् । तत्तत्क्षणविशेषस्य मानस्वीकारेणानधिगतार्थत्वोपपादने तु स्मृतेरपि धारावाहिकबुद्धिवदेव प्रामाण्यप्रसङ्गात् ।

स्मृतिर्हि स्वयाथार्थ्यायानुभवस्य यथार्थत्वमनुविधत्ते । एवं स्वायाथार्थ्याय स्मृतिरनुभवस्यायथार्थत्वमनुविधत्ते । स्मृतेर्यथार्थत्वेऽपि पूर्वानुभवे एव प्रमात्वम् अनपेक्षणात् न तु स्मृतौ प्रमात्वं नित्यं पूर्वानुभवापेक्षणात् । तस्माद् अनपेक्षत्वे सति यथार्थानुभवत्वमेव प्रमालक्षणं न्यायसम्मतम् । अनर्थजत्वात् स्मृतिर्न प्रमाणमिति न्यायमञ्जरीकाराः ।

वैशेषिकोक्तज्ञानविभागानुसारेण स्मृतेर्विद्यान्तर्गतत्वेऽपि प्रमात्वं तस्याः न सूत्रकाराभिप्रेतम्, सूत्रे विद्यापदेन यथार्थज्ञानमात्रस्य विवक्षितत्वात् प्रमात्वस्य चानुभवत्वघटितत्वात्। अतो न न्यायमतस्य वैशेषिकाद् विरोध आपादनीयः।

स्वापूर्वार्थव्यवसायात्मकं ज्ञानं प्रमाणमिति जैनमतम्। इदं लक्षणं मीमांसोक्तलक्षणाद् नाञ्जस्येन भिद्यते, अनधिगतार्थपदस्थाने अपूर्वार्थपदस्य जैनोक्तलक्षणे सन्निवेशात्। जैनमते ज्ञानस्य प्रमाणत्वे प्रमाणकत्वं वक्तव्यम्। प्रमाणपदस्य भावव्युत्पत्तौ तु इन्द्रियसन्निकर्षादिरिव तस्य किमपि साधकतमं करणं वाच्यम्। स्मरणेऽपूर्वार्थविषयकत्वसम्पादनार्थं स्मृतिविषये अविशदता अनुभवविषये च विशदताऽभ्युपगम्यते, तन्न युक्तम्, अनुभवविरोधात्।

मन्वादिस्मृतीनां स्मृतित्वेऽपि प्रामाण्याभ्युपगमः स्मृतिपदस्य स्मृतिजन्यवाक्ये लक्षणाविधानाद् भवति। अर्थात् साक्षात्कृतधर्मणामृषीणाम् पश्चाद्धर्मविषयिणी स्मृतिर्जायते स्मृत्यनन्तरं चोपदेशवाक्यानि जन्यन्ते। अतो धर्मस्मृतिजन्यानि मन्वादिवाक्यान्येव स्मृतिपदेनोच्यन्ते। तानि च वाक्यानि वेदवाक्यवदेव प्रमाणानीति भावः।

# SUPPLEMENT

## ( Titles Only )

# SUPPLEMENT

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**Dr. Smt. Usha Choudhuri** ( Delhi ) :

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3. DEVA, DEVATĀ AND DEVATĀKHYĀNA : THE CONCEPT OF AN ARCHTYPE, AN ARCHTYPAL SYMBOL AND MYTH IN THE VEDA

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4. मन्त्राणाम् आधिदैविकार्थविज्ञाने छन्दसां साहाय्यम्

**Dr. P. D. Navathe** ( Poona ) :

5. ON THE NIPĀTANA-SŪTRA, SANIṀ SASANIVĀṀSAM (P.7.2.69)

**Gangadhar Panda** ( Ujjain )

6. A NEW APPROACH TO THE TWELFTH MANTRA OF THE RUDRA-SŪKTA OF THE ṚGVEDA ( II.33 )

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11. संस्कारेषु वैदिकप्रार्थना

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12. वेद, नारी तथा गृहस्थधर्मः

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13. पाणिग्रहणमन्त्रार्थतत्त्वम्

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(5) कालिदास के नाटकों में चित्रपरिकल्पना

**Dr. Dasharath Dvivedi ( Gorakhpur ) :**

(6) भवभूतेः कारुण्यम्

**Chandra Kishor Goswami** (Vanasthali-Rajsthan)

(7) भावध्वनिमें देवपुत्रादिरति के अन्तर्भावका अनौचित्य

**श्रीकृष्ण गुप्ता** ( ग्वालेर )

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**Dr. M. P. Patairiya** :

2. श्रमणसाधनपद्धतिः—तुलनात्मकं विश्लेषणम्

**प्रा. एस्. एस्. फिस्के** ( Dahivali – MS. )

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2. GAṆEŚA AS DESCRIBED IN THE SKANDA AND VĀYU PURAṆAS

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(10) REVERENCE TO GOD IN THE JAIVANSH

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(11) SPIRITUALISM IN MODERN PUNJABI POETRY

**Dr. Surendra Narayan Tripathi ( Delhi ) :**

(12) शिवतत्त्वम्

**Dr. P. M. Upadhye ( Bombay ) :**

(13) FOOD IS SUPREME BRAHMAN

**Mishrilal Vyas ( Indore ) :**

(14) वर्णाश्रम पद्धति और आधुनिक विकृत स्वरूप

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(4) MATHEMATICAL ANALYSIS OF TRIŚRUTI AND MUSICAL SCALES

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**Prof. Juan R. Francisco** (Quezon-Philippines)

(1) THE NĀGA DESIGN IN SOUTH-EAST-ASIAN ART

**Prof. N. T. Madale** (Quezon)

(2) THE SACRED GARUDA IN SOUTH-EAST-ASIA : ORIGIN AND MEANING

# पण्डित परिषद्

**पं. रा. ल. जोशी (सोलापूर)**

१) धर्मः परिवर्तनीयो न वा ?

**पं. रामचंद्र शास्त्री जोशी (पुणे)**

२) धर्मः परिवर्तनीयो न वा ?

**पं. वेंकटेश शास्त्री जोशी (पुणे)**

३) १. धर्मः परिवर्तनीयो न वा ?
४) व्याकरण-न्याय-मीमांसामतानुसारेण कीदृशं वाक्यरूपम्

**पं. गोपालाचार्य माहुली (मुंबई)**

५) धर्मः परिवर्तनीयो न वा ?

**पं भाईशंकर पुरोहीत (मुंबई)**

६) धर्मः परिवर्तनीयो न वा ?

**पं. बाल सुब्रह्मण्य शास्त्री (मन्त्रालयम्)**

७) व्याकरण-न्याय-मीमांसामतानुसारेण कीदृशं वाक्यरूपम्

**पं. शिवराम कृष्ण शास्त्री (पुणे)**

८) अभिहितान्वयवादान्विताभिधानवादयोः किं स्वरूपम

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